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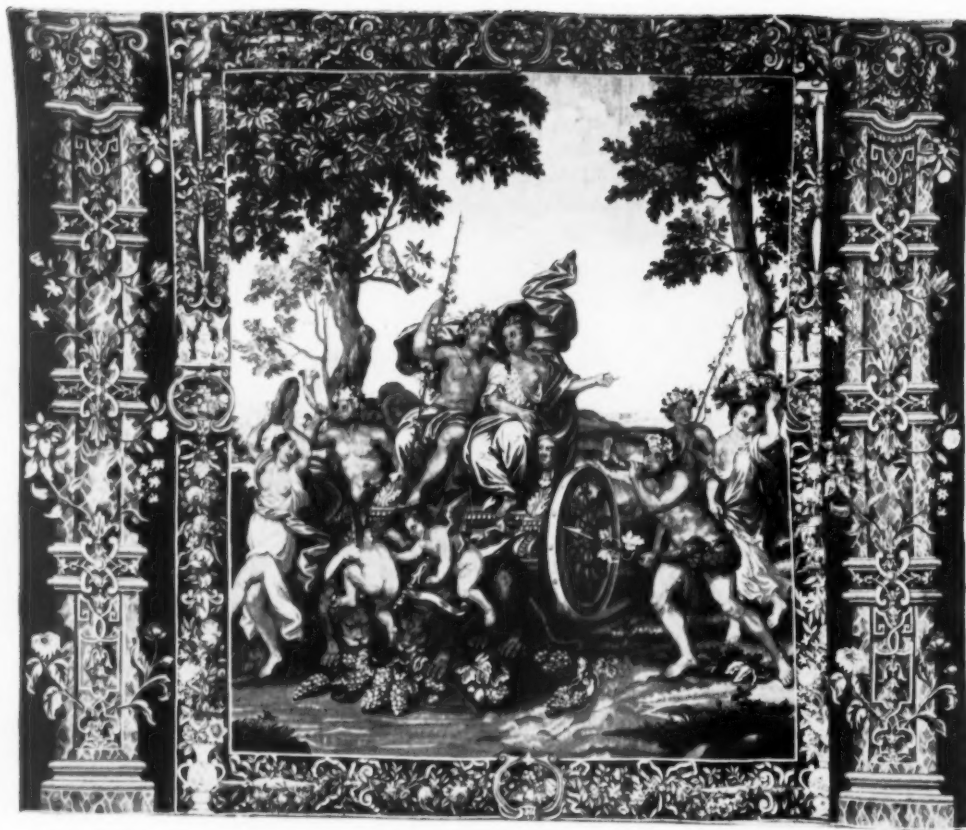
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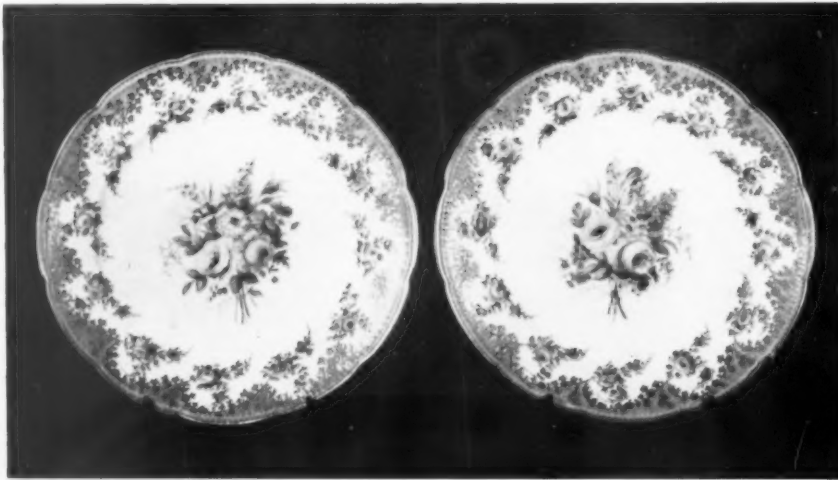
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1818 SIR RICHARD WALLACE 1890

IN the annals of art there are few stories so strange or improbable as that of Sir Richard Wallace. The illegitimate son of an eccentric peer, he inherited an immense fortune and one of the world's greatest collections of works of art. He was created a baronet, sat in Parliament, was a close friend of Edward VII, and died well within living memory. His widow, who had lived with Wallace for thirty years before going through the formalities of marriage, was formerly an attractive assistant in a Paris perfumer's shop. In her will this shy, unassuming French woman bequeathed the Wallace Collection to the nation. Born in Paris on July 16, 1818, he grew to manhood under the name of Richard Jackson. In his youth he was cared for by his grandmother, Maria, Marchioness of Hertford, who was reputed to be the illegitimate daughter of the 4th Duke of Queensberry, commonly known as 'Old Q.' The boy's father, the 4th Marquis of Hertford, was only 18 when he was born, and his mother's maiden name was Wallace. At the age of 24 Richard Jackson was solemnly and secretly re-Christened Richard Wallace in a little church in Paris, his mother now being dead.

Lord Hertford himself was unmarried and came of a distinguished line of collectors. His income was in the region of a quarter of a million pounds a year and his properties included Dorchester House and Manchester House (renamed Hertford House), two houses in Piccadilly and another in Berkeley Square. Following a dispute with the parochial authorities over the drainage of his home in Piccadilly he abruptly removed his habitation to Paris and devoted the rest of his life to collecting works of art. In this pleasant pursuit he was aided by his son who was known in Parisian society as 'Monsieur Richard.' With unlimited means at his command Wallace roamed Europe in search of treasure. From Hanover, in 1859, Lady Eastlake wrote: "We have

a rival here against whom there is little chance of contending—a well-known son of Lord Hertford." The latter was not content with filling his home in Paris—to quote Lady Eastlake—"with everything that inordinate wealth can buy." His agents in London were busily acquiring masterpieces for Manchester House and Berkeley Square. His taste was simple: "I only like pleasing pictures." In the last years of his life he became a recluse, happy only in the company of innumerable cats and dogs.



SIR RICHARD WALLACE

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It was not until the day of his father's funeral, in August, 1870, that Richard Wallace, much to his own amazement, learned that he was the sole heir to Lord Hertford's vast fortune and the most valuable private collection of works of art in the world. A year or two later he removed most of the treasures to London and was rewarded with a baronetcy for his courageous activities during the Siege of Paris. Only a privileged few were permitted to cross the threshold of Hertford House where, surrounded by his fabulous possessions, Wallace made his home. Field-Marshal Lord Wolseley was disgusted with what he saw. "These pictures of nude women in every seductive attitude," he wrote, "will always be something of a shock to the sober-minded English gentleman or gentlewoman."

Wallace, as his portrait shows, looked the typical Frenchman, with his white Imperial à la Louis Napoleon. He loved Paris and it was to Paris, a sad and lonely man, that he went home to die. When his Will was read it was found that he had left all this abundance unconditionally to the little lady from France who rarely conversed in English. Their only son was dead. Three years before her own death Lady Wallace signed the document which added another glorious page to the history of art.

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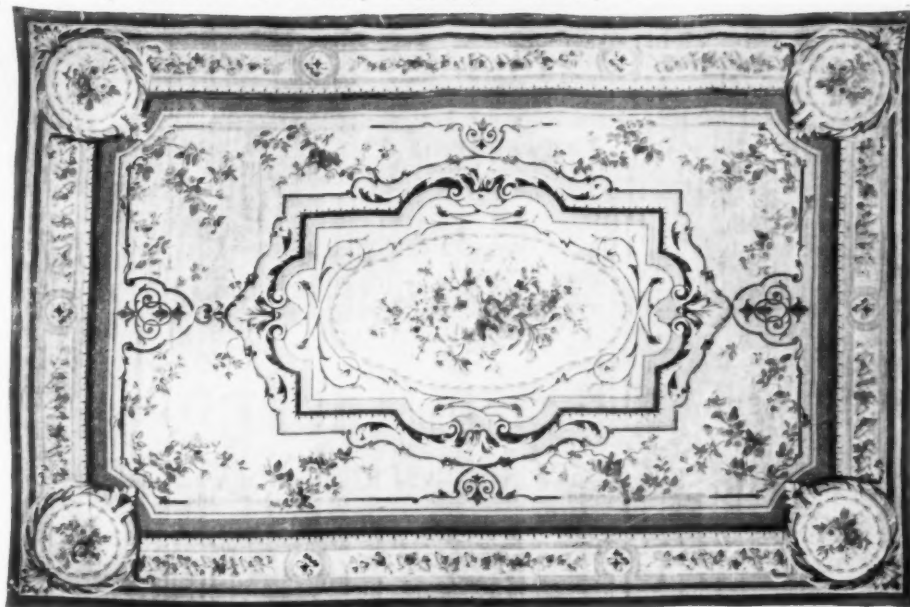
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CURRENT SHOWS AND COMMENTS

LANDSCAPE INTO ART

BY
PERSPEX



FORDING THE RIVER; SHOWERY WEATHER. BY CONSTABLE.
From the Constable Exhibition, Guildhall Art Gallery. PERSPEX's choice for the Picture of the Month.

ONE of the most exciting events of a month which has had a high quota of events was the opening of an exhibition at the Guildhall Art Gallery of a Constable show grouped around their newly cleaned—and almost newly discovered—sketch for Constable's "Salisbury Cathedral from the Meadows" which is in Lord Ashton's collection. Lord Ashton's picture is on show there, too; so that the opportunity again occurs, as it did when the sketch of "The Lock" was exhibited last year at Tooth's Gallery, of watching Constable take the step from his full-sized sketch to his finished academy picture. Again we are confronted by gains and losses; improvements in composition, in colour, and in the study of detail; fallings off in spontaneity and in freshness.

The actual story of this magnificent sketch is itself fascinating. It was part of the legacy of Charles Gassiot, a city merchant, and was first exhibited at the Guildhall in 1897. The work was almost lost beneath its covering varnish and the whole centre of the picture was taken up by a romantic castle set among the trees. Early in the new century Sir Charles Holmes, realising that this centre was painted over a view of Salisbury Cathedral, suggested that Constable might be the artist, and eventually it was generally accepted that this was a painting by him. As such it went abroad in 1949 and 1950 and took its place in that year's Venice Biennale on the famous occasion when Constable proved his right of place as a pioneer modernist by almost

running away with that ultra-modern show. When the picture came back, the Guildhall authorities decided that it should be thoroughly cleaned; and thereupon the impinging castle and some other surface repainting disappeared, and it was revealed beyond doubt that this was Constable's full-sized sketch for Lord Ashton's famous picture.

It is delightfully fresh and vigorous, but in its present cleaned state is too blue and high-toned, dare we say a little too far away from that "brown tree, the colour of a violin" which Sir George Beaumont put up as the ideal to Constable himself. Lord Ashton's picture, with those flecks of creamy white which kept all Constable's work so vivacious, makes a gallant stand for the traditional academic carrying out of the nature sketches. It is an amusing paradox of contemporary criticism that, precisely in those quarters where artistry is exalted above naturalism, the final academic, and thereby art-ridden, works of Constable are always denigrated in comparison with the sketches.

The occasion at the Guildhall has been wisely taken to surround the two works with an important loan collection. It is an opportunity to study the master, and to watch him at every stage of his work: pencil sketches, out-of-doors first impressions, cloud studies, up to the impressive finished pictures, where the studio has given something in return for the loss of spontaneous nature beyond the windows.

In the same connection I returned, too, to look again at



THE SHORE, PLOCKTON, 1952. BY DENIS PEPLOE.
From the Exhibition at the Hazlitt Gallery.

the Constables in the exhibition at Leggatt's. They share a gallery with the collection of Turner's rare oil sketches loaned by the Hon. Arthur Gore, themselves amazingly spontaneous things with a scribble of dark accents which might belong to the most carefree of French impressionists. The Constables are all small works, some from his grandson's collection, and exceptionally fine. The lovely "Wooded Landscape" (a reproduction in black and white reveals how perfect the tones are); "Near Highgate"; "Dawn, East Bergholt"; one after another these paintings on millboard, panel, or canvas show the unerring hand and eye.

This Constable tradition in English painting dominates yet another of the current exhibitions, the Memorial Exhibition to Bertram Priestman at the R. B. A. Gallery. Priestman, born as long ago as 1868, died only last year. It is fitting that there should be this memorial show, for the pure English Constable tradition of the "natural painter" found its exponent in this other East Anglian artist. One feels that he has in fact carried on that Constable tradition, modified slightly by the practice of the French Impressionists who themselves owed so much to Constable. Here, fundamentally, is rural landscape seen under the effects of lighting of the particular sky prevailing as he paints. The skies are so often the dramatic element of the picture, as in the exciting "Gairloch Bridge, Ross-shire" with its vast cumulus cloud. Like Constable, he lowers his horizon line in many of the works so as to give full play to these compelling skies. Like those of Constable, his clouds are scientifically credible: they are not pleasant compositional structures put there at the demands of the picturesque. As with Constable, the line disappears and the forms merge with each other in the changes and chances of lighting; the trees are seen as masses; the buildings, carts, horses, cattle, figures are given their own pictorial values, neither too defined nor too impressionist vague. This is not to claim that Priestman stands alongside Constable, but he emerges triumphantly from the test of having the very large gallery and two smaller ones filled with his paintings. The first impression and a careful examination of his technique leaves one with a high opinion of this artist whose long working life has been consecrated to steady work in this English tradition, though the fashions of the times and thereby the *réclame* and the official patronage flowed as surely in other channels. Not that Bertram Priestman suffered neglect.

The pleasing thing about this exhibition is the consistency of his achievement. A date on a picture may be back in last century or at least early in this; the medium may be water-colour as in "Giant Pollards" of 1919; or oil as in the extreme simplification of "Wet Day, Waterhead, Winder-

mere," or the "Ascona" of 1948; but Priestman produces a painting as scholarly as it is charming.

The exhibition is shared with another of the Royal Academy Old Guard, who has recently died, Julius Olsson. I would say that this is an error of judgment in that Olsson, accepting as he did Priestman's conception of the task of a painter and its roots in naturalism, has a more sentimental conception of nature. It may simply be that his less crisp technique does not appeal to me personally; and there are moments, as in his "Connemara," when the characteristic treatment of sunlight across the sea shows that this artist has a lyrical approach to nature, but I get little delight from his handling of either oil or water-colour.

One other exhibition in London is concerned with an artist who, though he was London-born, adopted East Anglia. This is the Arts Council show of the drawings of Charles Keene. Keene has long enjoyed a reputation for the sensitive draughtsmanship which exalted his drawing in *Punch* so that Whistler could call him "The greatest English artist since Hogarth" (which, of course, was nonsense as so many of Whistler's extreme judgments were nonsense); Sickert and Steer praised him fulsomely; comparisons were made with Rembrandt even and Velazquez. We do not need to go to these lengths to appreciate the quality which Keene really brings to his work; and this exhibition, organised with local patriotism for the Aldeburgh Festival last year, will aid our valuation. The few landscapes in particular will indicate what Keene could do with the utmost economy of line and tone, and how much, indeed, he owed to the strong lighting from East Anglian skies. The "Stubble Field with the ruins of Dunwich Abbey" is a gem. He so often achieves a feeling of almost dazzling light by placing his dark tones in the extreme background and leaving much of the foreground paper untouched. Little wonder that the French Impressionists and such men as Wilson Steer realised that in Charles Keene England had something more than a journalistic illustrator of the rather class-conscious Victorian *Punch* humour. The *Punch* pictures speak for the enormous variety of the things he could draw. At least he was Hogarthian in his passion for putting down on any available piece of paper the poses and other effects which struck him, and it all stood in good stead in that ceaseless flow to the columns of *Punch* for nearly thirty years. To-day we appreciate, more than the *Punch* drawings even, his single figure studies and the rare landscapes. The *Punch* jokes show us that humour as well as art has its fashions.

Certainly art has its fashions. The other exhibitions of the Arts Council, at the Tate Gallery where they have sponsored the XXth-century Masterpieces which has been causing a stir at the Musée d'Art Moderne in Paris, and at the New Burlington Gallery where the contemporary Young Painters of L'Ecole de Paris are being given a show, confess the rake's progress of ultra-modernism.

The first of these is interesting in that, coming as much of it does from American collections and advanced museums, it contains many works which have long been known to us in reproduction as milestones along the path. There is, for example, Balla's famous "Running Dog," an excellent example of true Simultaneism where the movements of the dog's feet and chain and of the woman's feet are rendered by a blurry repetition of the forms; there is Gauguin's "Orana Maria," Rousseau's "The Jungle" and others. There are even four of the abstracts of Malevich, so abstract that one at least of them is hardly there at all. This now so fashionable abstract art has an undue share even of this exhibition, and it almost monopolises the work of the young Parisians. At its most representative—and that is not representative at all—it will be a "Landscape of Dunes," by Jacques Busse, a series of interwoven undulating lines with the resultant spaces coloured amber and blue in the background. More interesting is the purely abstract organisation of space in such pictures as "Composition," by Marie-Helene Vieira da Silva, which is at least highly intellectual,

SHAFTS FROM APOLLO'S BOW

or the "Painting," by Nicholas de Stael which has the quality of pleasing colour and brushwork. I remain emotionally unmoved, intellectually unimpressed, and at times physically nauseated by this movement as a whole, and confidently predict that it will become a very passing fashion.

Its current popularity gives it a place in any of the mixed modernist exhibitions, so that at the Leicester "Artists of Fame and Promise," at the Redfern "Summer Exhibition," and particularly at the quite exciting "Annual Review of Works by Artists of Gallery Gimpel Fils," where the best of this kind find a home, there is an amount of abstract work. In truth it can hold its place a little better in a mixed show; for its vacuity, when a whole room is devoted to it, becomes apparent. At the Leicester Gallery there is always in this recurring event a deal of good work, since it has become a review ground of practically all the contemporary trends and the accepted showplace of many of the best contemporary artists. My comparatively conservative enthusiasm marked those Neo-Realist little Still Life studies in egg tempera by Eliot Hodgkin where lily bulbs, onions, or quinces are presented *tromp d'œil*. I enjoyed, too, Elinor Bellingham-Smith's "Fields at Bruern," but her work with its consistent note of lyrical quietude and its evocative technique always appeals to me. Incidentally, I found it on show in strange company in the exhibition "Recent Trends in Realist Painting," at the I. C. A. Gallery. I should never have thought of it as Realist Painting, as that term has come to be used to describe the work of such people as Lucien

Freud here or Paul Rebeyrolle in France. But the I. C. A. show seemed merely to have borrowed a name, for there was Francis Bacon at his most horrific suggestive, André Masson almost formless colour, and Bernard Buffet almost formless form. A curiously mixed show in which Coldstream's fine portrait of "Mrs. Auden," and these two gentle works by Miss Bellingham-Smith—neither "Neo-Realist"—shone like good deeds in a naughty world.

Back at the Leicester there was an amusing and well-designed and drawn John Armstrong "Leda" where his usual symbolic citizens cowered beneath equally symbolic umbrellas away from a passing nude while they surreptitiously glanced at a peeling poster of Leda. Among the landscapes there was a fine Roger de Grey "View from the Lower Orchard" in his characteristic harmony of greens, and a pleasing William Townsend "Alberta."

An artist who is also a symbolist walking well away from the beaten track is Fay Pomerance, who has, at the Archer Gallery, her studies for, and two of, the finished paintings of a series on the mystical theme of Lucifer. An explanatory leaflet gives the key to the esoteric ideas, the interpretation of the Fall and the Redemption, though Miss Pomerance has not yet finished her series. The magnitude of the conception may be really beyond her powers of draughtsmanship, but she has invented a flame-like form of drawing which removes it from naturalism and so serves her well. It tends a little to monotony in the design, and so does her colour and tone. Yet when one has recognised her short-

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SHAFTS FROM APOLLO'S BOW—The Silly Season

IN the halcyon days before international politics began to keep life at permanent strain there was a period around midsummer when humanity in modern idiom "let down its hair." Parliament went into lengthy recess; universities and the law into Longs; Ascot, the last social fling of the season, was over; and whatever was happening in the chancelleries of Europe or their equivalent in the New World was nobody's business. With no political, social, legal, or foreign news to deal with, the sixteen-page newspapers turned to rumours of sea-serpents, or such light-hearted affairs.

One wonders whether it is in a like mood of inconsequence that the Arts Council have turned again to their old love, L'Ecole de Paris, and staged, both at the New Burlington Galleries and at the Tate, shows of the young and the old "Masters" of that school of unlearning. True, they have the excuse that one of these exhibitions has been making a noise in Scotland at their instigation, for it was they who invited the British Council to select "a representative group of works for display" in Edinburgh, Aberdeen and Glasgow. Equally the "XXth-Century Masterpieces" were selected in America and shown in Paris itself at the Musée d'Art Moderne under the ægis of a "Congress for Cultural Freedom," and there made a great stir. So the Arts Council may be right in giving London the opportunity of indulging in the cultural and other freedom thus vouchsafed to our northern and southern neighbours.

The Tate Gallery show hails originally from America, where these masterpieces have in many instances become famous, the very touchstones of this whole modern movement. The very first of them as one enters the galleries is that "Metaphysical Interior with Large Factory, 1916," by Giorgio de Chirico. In the passion for cultural freedom which he had at that period, Signor Chirico proclaimed in no uncertain voice: "All painting before ours should be destroyed"; but as a recent convert to traditional and orthodox art he has gone into complete reverse and now announces with equal certainty that all this modernism is to be destroyed. Which, one cannot but feel, leaves very little.

It may be, however, that this Nirvana is really the ultimate goal. For it finds its logical conclusion in Supremat-

ism, that one-man movement led and shall we say followed by Kasimir Malevich, four of whose works are contributed by the Museum of Modern Art, New York. One profoundly consists of a ruler-drawn yellow line across each of the four corners of a diamond shape; another is the famous "White on White," which is a white square on a white canvas. This is framed.

Less austere art comes from Douanier Rousseau, who is given the cover of the catalogue with "The Poet and His Muse," from the Kunstmuseum, Basel. Rousseau, it may be remembered, was the discovery of the painters themselves, and in the early stages of his launching into fame they bought one of his masterpieces and gave a dinner in his honour, where he sat beneath a dripping candle which gradually formed a little cone of candle-grease on his head. Thus encouraged, he told Picasso that they two were the only really great living artists. Picasso's reply is unrecorded; but the relegation of the cover of the catalogue of this exhibition indicates that Mr. James Johnson Sweeney, the Congress for Cultural Freedom, and the Arts Council agree approximately with his self-estimate.

Little wonder that this whole movement towards simplicity has ended "not with a bang, but a whimper" of abstraction. For that we may pursue our studies across at that other exhibition by the Arts Council—at the New Burlington. We learn from the catalogue foreword that in Paris there are "50,000 executants" doing abstract painting. The authority for this statement is Mr. McEwen of the British Council, who chose the fifty works for this exhibition, and I am in no position to say whether he included the schoolchildren population. Personally I found the one-in-a-thousand representation on these walls amply satisfied my own interest in this latest fashion in art; and, except in one or two instances, I was left with a passing wonder how from any thousand works of this kind it is possible to discover the "few highly talented artists." Even Mr. McEwen talks of "the vast sources of human energy and idealism wrongly canalized." But perhaps youth must have its fling, and it may be the function of the British Council and the Arts Council to allot the wall-space of our public galleries for them to have it. At least during this season of the year.

EVENTS IN PARIS

DESPITE the *morte saison*, there is no shortage of interesting exhibitions in Paris. The Louis Carré gallery has a show of Fernand Léger's figure work, an admirably selected collection of paintings and drawings which may be considered as a prelude to a book which the artist is shortly to publish, *Comment je conçois la figure*. The exhibition is evidence that Léger's art grows constantly richer. Léger's old habit of over-simplifying his geometry and reducing his effect on the spectator to a brief, impressive "shock" has given way to more enigmatic constructions which take us more deeply into the Léger world and, in the drawings, to a more fluid line which makes him comparable to Matisse in this field.

There are some interesting paintings of the Cubist period followed by some of the undecided post-Cubist period which do not seem to hang together: there seems to be little relationship between principal figures, or between figures and objects. This shortcoming recurs again as late as in a 1933 work, "Les Perroquets," but progressively disappears. An excellent 1930 canvas, "Les musiciens," is already indicative of that museum-like and profoundly human turn which Léger's work has taken. In the recent paintings the colours are as bold as ever and the drawing masterly.

At the Galerie de Berri another Léger exhibition shows us the more well-known aspects of the painter, mechanical and decorative and revelling in tones of posterlike violence.

Braques of all periods and moods are to be seen at the Maeght, whose summer show is devoted to that painter. Braque evolves, but in all his work, even in the soft still-life symphonies of yellow and green and russet brown which are among the artist's most recent paintings, there is the same firm imposing sense of ultimate reality. The suggestive broken line which typifies Braque seems more and more to become one with the matter. There is a great serenity in all Braque's work which his attachment to still life painting and his interest in Buddhism—he is the illustrator of the prayers of Milarepa in the recent French translation—help to confirm. It may well be that there is a far stronger cosmic significance in Braque's work than is generally appreciated. Braque is more than just a remarkable juggler with forms and matter.

The exhibition at the Maeght includes a book of the painter's drawings and observations. One finds revealing remarks like "Form and colour are not one. They are simultaneous" and "Progress in art does not consist in widening the boundaries but in learning to know them better."

Exhibitions of Gauguin are rare and difficult to put together. The Quatre-Chemins Editart gallery in the rue de Marignan is therefore to be complimented on assembling an exhibition of small Gauguin subjects belonging to several private French collections. On show are drawings, lithographs and engravings of both the Breton and South Sea periods. Gauguin's mastery of the pencil and his great sense of decoration are well in evidence. There is nothing in the show which lovers of Gauguin have not seen before, but it is worth visiting if only for the refreshing glimpse of a painter who never fitted into any movement or trend or description. Of interest to collectors are the copies of one of Gauguin's notebooks—accounts and drawings mixed, and printed, like the original, in an accounts book—which the gallery has brought out. The "accounts section" of this little book serves as a reminder of the high prices which the supposedly friendless and unappreciated Gauguin received for his work and gives the lie to the long complaints in his published letters. Much evidence has come to light in recent years to show that buyers, with Degas at their head, paid more for Gauguins than for Impressionist works. If Gauguin died poor it was because he was a fabulous spendthrift.

Caillard, who is sometimes compared to Gauguin, is exhibiting at the Galerie Bernier. Of all the schools of

"painters of lyric reality" (Terechkovitch, Cavallès, Plamson, Legueult, Limouse, etc.) in which this gallery specialises, Caillard is the rarest exhibitor. He uses a similar palette to Gauguin and has the same taste for globe-trotting, the same penchant for the Pacific. But there the similarity ceases.

Inspired by primitive peoples, Caillard this time finds subjects in Europe's last feudal domain, Spain. White houses lie against dark hills with eerie, effective lighting. The colours are vivid and often refreshingly vulgar, and Caillard draws in these difficult tones in a manner that recalls Othon Friesz. But Caillard sometimes falls into the trap which beckons to many of this school and which only Cavallès manages to escape with any regularity—that of charm and facility.

Edouard Pignon is showing at the Galerie de France his *Salon de Mai* painting, "Les Ouvriers," and the series of charcoal and wash drawings which preceded it. This painting, on the theme of labour from birth to death, could easily have become just a social subject, but under research it has graduated into a rather hieratic and intensely lyrical composition with the familiar Pignon ellipses traced in limbs, in bent girders, in a characteristic woman-and-child. Childhood and maternity are themes which evidently answer a strong evocative chord in Pignon.

It is reassuring to see that Pignon, now an avowed communist with all that that implies, manages still to paint in an unlimited and spontaneous way. The age could, after all, well do with a serious painter of "social" subjects, a branch of art generally left to the third- or fourth-rate.

The exhibition of "Mexican Art since Pre-Columbian times" is still drawing hundreds daily to the Museum of Modern Art. Full of the ardent suffering and cruel imagination of a violent people, magnificent and terrible but never grotesque, early Mexican art, swallowed up though it is in cosmic meditation, bears evidence of an aesthetic sense which must have developed in these old civilisations as quickly and intensely as the primordial senses of love and hate and fear. The Mexican cult of the expressive head is as developed as the Greek cult of the expressionless human body. In the tomb-ceramics, wood carvings, sculpture and painting of these various civilisations, Aztec, Zapotec and so on, one feels the passion of a great people hurling a bundle of human wrath at the sun.

The exhibition includes the colonial period as well as several imaginative modern Mexican painters whose fantastic work is unlimited by what one is tempted to call bourgeois conceptions of sanity. Notable are Orozco, Diego Rivera, the Goya-like engraver Posada and the individualistic Siqueiros. They show us a Mexico of to-day which is wild and cruel, ardent as ever, hot and explosive, traditionalistic, fundamentally religious—not so very much unlike the Mexico which inspired the immensely more important earlier arts.

The show is very complete and is rounded off with carnival figures, toys, regional dresses, carpets and photographs of important excavations. R. W. H.

APOLLO readers when in the neighbourhood of Sheffield should not fail to visit the Graves Art Gallery. Catalogues recently received from the Art Galleries Committee indicate an awareness in the North of the progressive public interest in paintings. The Art Galleries of Batley, Bradford, Doncaster, Harrogate, Hull, Huddersfield, Leeds, Sheffield, Wakefield and York were asked to loan groups of works of which they were particularly proud, and the result is a collection of paintings, bearing English names for the most part, all very rightly regarded as "best possessions."

The same Gallery also announce an exhibition of Early English Watercolours and other Drawings selected from the collection of Mr. Iolo A. Williams, one of a series of loan exhibitions of English Watercolours from distinguished private collections. The Henry Powell collection was recently on view. A note in the catalogue by Mr. Williams says that the drawings have been chosen to indicate the growth from the time of Wenceslaus Hollar, in 1637, to 1805—the year when the Royal Society of Painters in Watercolours gave their first exhibition, and voices the hope that visitors to the show will share the pleasures of the collectors of the paintings.

FRENCH PAINTINGS

in the

GWENDOLINE E. DAVIES

BEQUEST. Part II

BY K. E. MAISON

Fig. VII. Edouard Manet. *Le Lapin*.

MORE recently assembled collections of French XIXth-century Painting will very frequently have to do without an example, or at least without more than a slight sketch, by the early leader of the Impressionists, Edouard Manet. Works by this artist have become very rare in the last twenty years, and the Cardiff Museum can be proud of its possession of two very fine pictures by Manet, part of the Gwendoline E. Davies Bequest. "*Le Lapin*" (Fig. VII) is a relatively large painting, measuring 37 by 23 inches, which depicts a dead hare hanging beside a window of which only part is visible. In speaking of a painting with a subject of this kind, it may sound very strange to say that it sparkles with life and charm; yet, when looking at the picture, one immediately feels oneself transplanted into the sunshine of the garden of a small country villa, looking up to the kitchen window where the cook has hung up her hare for a splendid *déjeuner*. It surely was Manet's strength to convey tremendous atmosphere in even the smallest sketch—be it a tiny study of a couple of lemons or a big landscape. The "*Eglise du Petit-Montrouge*" (Fig. VIII), a sketch less than 24 inches high, has everything a large and elaborate canvas by a lesser artist can possibly convey: the cold wind-swept dreariness of a Parisian suburb in winter, with a sky not threatening, but desolate.

Claude Monet's romantic nature studies seem to have appealed especially to Miss Davies: between 1912 and 1917 she acquired six rather large canvases by this artist. Three of them belong to the famous series of *Nymphéas*, which consists of forty-eight pictures. The example here reproduced (Fig. IX), dated 1905, is in my opinion the best not only of the three *Nymphéa* paintings, but of all the Monets in the collection, although the study of the "*Cathédrale de Rouen*," one of the *symphonies en gris et rose* (1894) is the better-known picture. It was exhibited on several occasions and has hung in the Tate Gallery for twelve years. Both the remaining two works by Monet date from the artist's visit to Venice in 1908. While the "*View of San Giorgio Maggiore*" must be reckoned among the really fine pictures of the Venetian visit—it may be remembered from the French Landscape Exhibition at Burlington House in 1949—it would seem sheer snobism to deny the aggressive ugliness of "*Crépuscule*," the violently turbulent sky of which can but repel the eye.

Fig. VIII. Edouard Manet. *L'Eglise du Petit-Montrouge*.





Fig. IX.
Claude Monet.
Les Nymphéas
1905



Fig. X.
Paul Gauguin.
Paysannes
Bretonnes à la
Messe.

It was thirty-five years ago that Miss Davies acquired the only picture by Paul Gauguin in her collection. At that time, the collectors' preference for the painter's works from Tahiti or the Marquesas was not yet so general. To us, now, the "Paysannes Bretonnes à la Messe" (Fig. X), looks a fine and delicately painted picture, Pont Aven Period, about 1888/9; but one cannot help regretting that a collector who had the pioneer spirit of Miss Davies missed the chance of adding one of Gauguin's great Tahitian compositions to her collection, as, for example, the late Samuel Courtauld did, equally early, instead of a somewhat thin and weak composition which is mainly interesting as an art-historical document by a painter with whose great creations it cannot compare.

Quite a different picture presents itself when we see what tremendous foresight Miss Davies had shown in her early estimation of Cézanne: foresight not only, but judgment and taste as well. Early in 1918, she acquired, from Bernheim Jeune, three important paintings, to which she

added in 1919 and 1920 two very fine water-colours. After the extraordinary publicity which the recent Cognacq Sale in Paris received in this country, and especially the fabulous prices paid for the Renoirs and Cézannes of that collection, it may suffice to say that Renoir's "Parisienne," Cézanne's "Barrage François Zola" and the "Nature Morte à la Théière" in the Davies Bequest (Figs. XI and XII), are of considerably greater importance than anything sold in the Cognacq Sale.

The "Paysage Provençal" is one of those beautiful strong brown and green landscapes Cézanne painted in the later 'eighties, with hills deliberately set at angles in the foreground, and the *massif* of the mountains towering in the background of the composition: a truly masterly work of the greatest impact and, at the same time, subtlety. The picture is by no means unknown: not only has it been on loan to the Tate Gallery for many years, it has also figured in a number of important exhibitions in England and abroad, among them



Fig. XI.
Paul Cézanne.
Le Barrage
François Zola.

Fig. XII. Paul Cézanne.
Nature Morte à la Théière.



the great Cézanne Exhibition at the Musée de l'Orangerie in 1936, and the more recent French Landscape Exhibition at Burlington House, 1949. The title "Barrage François Zola," by the way, derives from the fact that there is on the second plane of the composition the dam built by François Zola, the novelist's father.

Restriction of space, unfortunately, forbids the reproduction here of more than a very limited number of paintings. Another very fine example of Cézanne's landscape painting datable about 1885/6 can therefore not be reproduced: A "Sous-Bois Provençal" where the first plane is taken up by an expanse of red soil contrasted sharply against the greens and browns of the trees and underwood which fill the rest of the composition; a path winding through the trees on the right gives perspective and adds to the feeling of depth. Although Cézanne painted many such *sous-bois*, every one of them surprises again by its extraordinary artistic quality. The same can surely be said of his wonderful Still Lifes. As often as not, their arrangements are stiff, artificial and unlikely in the grouping of objects; but one forgets the "what" entirely by looking at the "how"—an effect which only the truly great works of art can convey. The "Nature Morte à la Théière" is a magnificent work, a "painter's picture" *par excellence*. The teapot and the apples are set in a mainly green and red rug which, in turn, is very sharply contrasted against a many-coloured background, based on pink, which strangely totals up to a steely blue. In trying to describe a work by this greatest of modern colourists, one is sadly aware of the impossibility of conveying more than a hint of the splendour of so beautiful a picture.

There is, surprisingly, not a single painting or pastel by Degas in the Davies Collection; two of the delightful "Petites Danseuses" in bronze represent the name, though not the artist. Pissarro and Sisley are also absent, and so, by the way, is Courbet, among the great ones of the Non-Impressionists. However, shortly after the first great war, Miss Davies added a van Gogh to her collection, a picture

which is remarkable for various reasons. "La Pluie" (Fig. XIII), is an oddly shaped canvas measuring 19 by 39 inches. Its date is 1890, and its subject a view of Auvers-sur-Oise, the place where the artist died in the same year. But little only of the strange force which drove van Gogh to paint—and to paint in so masterly a manner—in the madness of his last year, speaks from this picture. The contours are unclear, the diagonal lines painted into the finished landscape to indicate rain do not produce that effect convincingly; in all, a relatively weak picture painted in the same year as, e.g., the great courtyard of the Auvers Asylum, but still a most valuable addition to the collection of Cardiff's lucky National Museum.

The bequest is by no means restricted to French Painting, and not all the works of that school have been described in this article; there are, for instance, six beautiful canvases by Eugène Carrière and two very well chosen landscapes by Maurice Vlaminck. The British school, too, is widely represented and its examples range from Gainsborough landscapes to a little collection of sixteen works, paintings and drawings by Augustus John. To realise the full extent of the late Miss Gwendoline E. Davies' munificence, one must not forget that the few old masters in the collection she bequeathed to Cardiff include a large Greco and a "Madonna and Child"—listed by Berenson—by Sandro Botticelli.



Fig. XIII.
Vincent van Gogh.
La Pluie.



Fig. I. A fine Regency "horse-shoe" wine-table, with leaf removed and showing the swivel-mounted decanter carrier.

HORSE-SHOE WINE-TABLES

BY JONATHAN LEE

THE XVIIIth century and the Regency period are associated in our minds with prolonged and excessive wine drinking by the upper classes, and those corollaries, gout and blood letting. Two-bottle-claret drinkers were hardly a rarity, but two-bottle-port drinkers were apparently still "news" in 1800, for the *Morning Post* for July 26th of that year related "At a village in Cheshire, last year, three clergymen, after dinner, ate fourteen quarts of nuts, and, during their sitting, drank six bottles of port wine, and no other liquor."

Social-tables or drinking-tables were produced during the last quarter of the XVIIIth century. The first of them seem to have been circular drum-tables, rather like rent-tables, with an ice-bucket sunk into a recess in the centre. A flush cover fitted over this well when the table was required for other purposes. At festive gatherings in large houses, during the first quarter of the XIXth century, when the ladies had retired to the withdrawing-room, a specially designed table was drawn up in front of the fire for the gentlemen to enjoy their drinking, nuts or biscuits, and anecdotes. No descriptions seem to exist as to which fireplace was used for the convivial gathering and it appears to be generally assumed that the "horse-shoe" wine-table was used in the dining-room. Bearing in mind, however, that these semi-circular wine-tables were usually 6 ft. to 7 ft. wide, and project at least half their width, they could only have been stored in very large dining-rooms, and only used there after the main dining-table had been cleared and pushed well back, or dismantled into sections. It seems likely, therefore, that in some houses the men retired to another sitting-room, where the wine-table was already set up. It may well be that in some houses wine-tables were used as small dining-tables, for they were so constructed that the inner half circle could be filled in with a leaf. In addition, they had extending flaps on their straight sides, which increased their surface area for general purposes; when used as wine-tables, this extension allowed more men to sit

round and the front half circle was at a more comfortable distance from a blazing fire.

The general width of these tables was governed by the necessity for having the open width of the half circle clear of the fire, but that the heat was still sometimes excessive to the drinkers is proved by the fact that some specimens of horse-shoe tables survive with brass standards fitting into sockets at the back, which hold adjustable folding fan screens. Others have brass standards supporting a curtain rail for a curtain similar to those at the back of certain Sheraton sideboards.

"Horse-shoe" wine-tables were made in two types. In one alternative, the table, which had no filling-in leaf, formed a quarter circle when closed, supported on five legs, three in front—and two at the back. This type of "horse-shoe" had a double top when closed, formed by the flaps, which were folded over it and hinged at the ends, so that they could be opened out to form a half circle; the extensions were supported either on lopers or hinged gates.

The more usual types, shown in the photographs illustrating this article, are supported on four legs, form half circles when closed, but can be extended in depth by raising the back flaps. The removable centre leaf, which fits into a rebate, is likewise provided with flap extensions.

Fig. I, a fine Regency specimen in mahogany, has unusual scroll legs, carved with formal acanthus and paterae, and terminating in "hairy" paw feet. It is 7 ft. wide and is shown with the centre leaf lying under it, and the back rail of brass rigged up with the star decorated and removable brass decanter carrier, which travels round the arc on the rebated track. Examples also exist with two travelling decanter trays, and a few, instead of these travelling coasters, have two or more brass wells, large enough to hold bottles and ice, sunk into the outer sweep of the table top. The semi-circular aperture in the middle is sometimes found filled in with a net, like that used in billiard-table pockets and which is looped on to a D-shaped brass rail; the purpose of the

HORSE-SHOE WINE-TABLES



Fig. II. A rare Regency wine-table with a most unusual inlaid inscription on the top.

network was to keep biscuits crisp in front of the fire.

Figs. II, III and IV show a rare, probably unique, Regency "horse-shoe" mahogany wine-table of highest quality workmanship. In general principles it follows the details already given, but is somewhat smaller, measuring 6 ft. in width by 3 ft. 1½ in. in depth with the flaps down, 3 ft. 10 in. with the flaps up. The rebate to hold the centre leaf is leather lined. The fascinating feature is the inlay of the top. Inside a border of stringings and Grecian key pattern, both inlaid in ebony, is a cross-banding of mahogany which, in turn, is inlaid with neat ebony lettering. The four classical inscriptions appropriate to wine drinking are divided from each other by formal anthymion scrolls. Across the back flaps is a Greek inscription from Euripides, *Bacchae*, 283, which tells that "There is no other remedy for



Fig. III. The same table with the leaf removed and the flaps extended.



Fig. IV. Top of the same table, showing the ebony inlaid inscriptions in Greek and Latin.

toil." Central in front, the Greek inscription from Homer, *Iliad*, VI, 261, translates as "To the wearied man wine is a source of great strength." Left and right of the centre are Latin inscriptions. That on the left from Horace, *Satires*, I, 4, 89, reads "The God of Wine opens the heart," whilst on the right, Virgil, *Aeneid*, I, 734, declaims "Let the giver of pleasure (Bacchus) approach."

Good specimens of "horse-shoe" wine-tables are much sought to-day and hard to find. They make most useful dining-tables for bay windows, or those small dining-recesses leading off modern sitting-rooms, which are known as "dinettes." Perhaps even more appropriate to their original purpose, when used in conjunction with cellarettes or other suitable liquor stores, they are much prized by the discriminating as the ideal in domestic cocktail bars of quiet taste.

(Fig. I by courtesy of Thornton, York. Figs. II-IV by courtesy of Blairman, Grafton Street.)

LANDSCAPES by AERT van der NEER

BY INA MARY HARROWER

A DISTINGUISHED painter once remarked that "a painter paints best what he sees at his own door." How often this has been true!

Poor Millet on his bleak farm in Northern France used to say "I have never seen anything but fields, so I just try to paint them as well as I can," and he became the poet-painter of rustic life in France. Théophile Gautier happily described his work as "the Georgics in paint."

Constable said he found his art "in English hedges." He captured English country-side and weather at home and did not need to go to Switzerland to become one of the greatest of landscape artists. And so we find in Holland in the XVIIth century that the myriad "little" painters who were content to stay in the homeland and paint nothing more than her waterways and windmills and her pasture lands and cows are those who have brought immortal glory to their country. The rush to Italy at the end of the century was the beginning of the downfall of Dutch art.

One of those home-loving men was Aert Van der Neer. He is an artist of great sincerity and peculiar delicacy of perception. It is true that he seldom varies from the river scenes he loved, but the treatment is always different and, above all, his luminous skies shed a glow over each canvas. Unable to live by his paintings he was forced to keep an inn and was in perpetual straits. Recognition, as in many similar cases, came finally.

In our own country excellent examples of his work can be seen in private collections and in the Wallace Collection and National Gallery, and it is good to know that his placidly



Fig. I. Fire at Night at Amsterdam. Canvas 15½ × 20½ in.
By courtesy the Norbert Fischman Gallery.

flowing rivers and moon-lit skies are treasured not only in the Rijksmuseum but in the Louvre, the Hermitage, the Pinakothek, the Royal Collections of Dresden and Vienna, and in the Metropolitan and other American Galleries.

Here are reproduced two superb examples of the contrasts in which Van der Neer delighted. In the night scene, crowds are hurrying to get a good view of the great fire in Amsterdam. The church, the row of houses and the windmills are drawn with his usual meticulous care, while surely never in the history of art have masses of human beings been portrayed with such minute mastery—an achievement all the greater considering the dark background. The picture was formerly in the collection of H. C. Leigh Bennett, and in 1885, while in his possession, was exhibited at Burlington House. (See *Hofstede de Groot*, Vol. VII, No. 11.)

In the contrasting scene all is brilliant—the air sparkles, the sky is bright and banked with masses of white clouds. Soft snow has fallen and outlines the roofs and the edges of the low-lying opposite shore, thus accentuating the brilliant effect. Above a window in the large house on the right can be seen Van der Neer's well-known monogram. It is quite reasonable to conclude that the house was his own property with his delightful inn in close proximity.

The foreground, with the long, low boat, and with skaters on the ice in gaily coloured jackets, some curving gracefully, some intent on a game of ice-golf, makes a fascinating pattern against the silvery distance beyond.



Fig. II. Skating on a Frozen River.
Panel 13 × 16½ in.
By courtesy the Norbert Fischman Gallery.

The Vogue of the Dog in English Ceramics

BY FRANK TILLEY, F.R.S.A.



Fig. I. A Saltglaze Bulldog, the white body mottled blue, manganese eyes. Circa 1740.

AS far back as around 200 B.C. the dog was an object of interest to the potter. It may have been so even earlier, but at any rate during the Han Dynasty, 206 B.C.-A.D. 25, both hunting dog and guard dog are to be found ceramically recorded. According to Hetherington (*The Early Ceramic Wares of China*), the greyhound and the mastiff were modelled, the former probably being used for deer-hunting on account of their speed, and the latter for heavier game and as guards because of their strength. Models of mastiffs, he records, were evidently made as tomb guards "to protect the spirit of the departed one and the tomb generally from undesirable visitors." Hetherington

also says that "their tails are invariably curled pugdog fashion over their backs," a characteristic which would probably cause a present-day show-bench judge to have apoplexy!

Fascinating as it would be to trace the ceramic development of the dog throughout the ages, there are limits both to magazine space and to one's capacity for research. So, having shown that man's urge to immortalise in clay his best friend dates from the mists of time, I will concentrate on a few interesting examples of what the English potter of the XVIIIth century achieved in the field of canine representation.

So it will be fitting to show first an example of a saltglaze



Fig. II. A white Saltglaze Dog with manganese brown spots, seated on a cushion. Circa 1745.



Fig. III. A life-sized figure of a Hunting Dog, after a Chinese original. Chelsea, raised anchor period. Circa 1750.



Fig. IV. Pugdog with Puppy, Chelsea, red anchor period. Circa 1752.

potter's idea of a bulldog. This very determined-looking animal (Fig. I) looks as if he would be ready for anything from bear-baiting to being set on to trespassers, and it is obvious, too, that the Staffordshire potter who made him was familiar with the now long-illegal practice of ear cropping. His mottling, strangely enough, is blue,

though the eyes are touched in with iron-brown manganese.

The second example (Fig. II) is spotted enough to be a Dalmatian, but there, except in the imagination of the potter, the resemblance would seem to end. It is, of course, a saltglaze model, with brown manganese spots, and the swivel for a lead hanging from the front of the collar is a

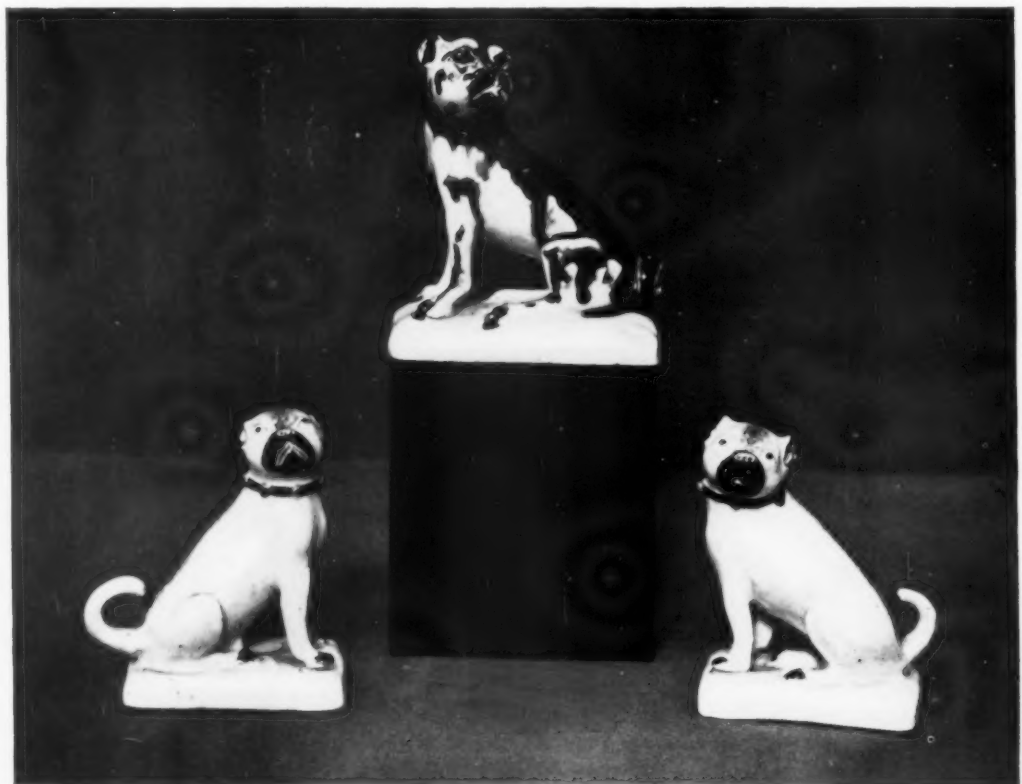


Fig.V. Three typical examples of early Longton Hall Dogs.

THE DOG IN ENGLISH CERAMICS

rather unusual feature. The tooling on the base should also be noted.

The remarkably lifelike dog pictured in Fig. III is of particular interest. Over two feet high, it is a direct copy of a Chinese model and for some time puzzled the Oriental experts. It has naturalistic dark and light tan markings, and the collar and bell are gilt. On close examination of the paste and glaze, especially at the base edge and where fractures show the body, it was evident not only that it was English softpaste, but apparently early. Presumably this (and its fellow; there are a pair) was made to a special order, even perhaps copied for someone who had Oriental connections. To find an adequate confirmation of our opinion as to the correct allocation, we had this model analysed, which proved the dog to be Chelsea of the raised anchor period. The analysis, which is as follows, should be compared with that made by Herbert Eccles, F.C.S., of a raised anchor marked cream jug in the Victoria and Albert Museum, which is given in full in King's *Chelsea Porcelain*, page 36, when it will be found that the two analyses are for all practical purposes identical.

Analysis of Dog (Fig. III):

Silica 64.0, alumina 6.2, lime 23.4, magnesia 0.5, lead oxide 0.75, phosphate 0.25, soda 1.55, potash 2.75. These are percentages and total 99.40. The analysis was made by Reginald Milton, B.Sc., F.R.I.C., one of the foremost mineralogical analysts of to-day. The characteristic high lime content should be noted in both cases of analysis.

The discovery and identification of a raised anchor period piece of this size, especially in colour, must be regarded as of outstanding interest.

Another Chelsea dog, or more strictly a bitch with a puppy, is to be seen in Fig. IV. This is of the red anchor period and derives directly from a Meissen model *circa* 1735. It is perhaps one of the most naturalistic canines of this period, and its wide-eyed air of surprise at finding itself existing *in perpetuo* is most attractive.

Three very interesting early Longton Hall models of dogs will be seen in Fig. V. The earliest, that at the top of the illustration, has strong manganese brown colouring and is probable about 1750. The use of this coloured glaze is



Fig. VI. An unusually large Staffordshire group showing a bear-baiting Dog. *Circa* 1760.

what might be expected from a potter who had recently turned his efforts from saltglaze and other pottery to the making of the then "newly-discovered" porcelain. The two dogs below in this picture might well have been sitting as models for Grief and Joy; the one at the left being particularly "down in the mouth." He has also had his ears cropped



Fig. VII. Bow Dogs on cushions. Three fine examples of animal modelling. *Circa* 1750.



Fig. VIII. A rare model of a Spaniel with highly naturalistic coat and markings. Conjecturally Chelsea, 1756-60.

right close to his head, which may account for his forlorn visage. All three are attractively small models, about 2½ in. high.

As a contrast in size, the Staffordshire group (Fig. VI) with a dog baiting a bear, is one of the largest pieces of pottery of its period, about 1760, which has so far been recorded. It is some 14 in. high, in natural colours and spiritedly modelled. One might suggest that it had been made by a humanitarian potter, so docile is the bear and so unaggressive the dog! Perhaps the modeller compromised between bear-baiting, as evidenced by the recurrent cropped ears, and a dancing bear with his canine companion. Whatever his intention, however, he has produced one of the most attractive pottery animal groups of the eighteenth century.

Three little Dogs of Bow, *circa* 1750, all in different attitudes, appear in Fig. VII. The typical oblong bases with cut-off corners and tooling are clearly visible in these delightful small lively models. The "Scratching Dog" seen in the centre of the illustration is quite rare, while the other two are by no means easy to come by. All three are remarkable for their natural expressions, the dog on the left particularly looking as if he is about to jump up and greet his owner.

The last of the dogs to feature in this brief sketch of some few of the English ceramic canines is the fine spaniel seen in Fig. VIII. About one-third life-size, this is perhaps one of the finest pieces of porcelain dog modelling to be found. Every curl of the coat, every detail of the ears and the "feathered" feet is exquisitely done, and the tense

look of expectancy so typical of the breed has been almost photographically caught. Moreover, it is apparently a rare model, the one other which is at present traceable being in America.

There are, of course, many other examples of dogs in English pottery and porcelain which could have been included, but there are sufficient here to show that concrete records of the social and domestic history of place and period have been left by the potter. No less from such models as are illustrated here than from other sources do we know the customs and habits of the people of the time. The fashion in pets, the popularity of bear- and bull-baiting, are recorded glyptically in these XVIIIth-century examples just as effectively as are those of two thousand years ago.

And it may well be that another two thousand years hence the social historian, researching on the tastes and habits of our own times, will glean a little of his deductions from similar work by our contemporary potters. For there are not a few scientists, philosophers, astronomers and other men of high achievement of the XVIIIth century whose features would almost certainly be unknown to us to-day but for Wedgwood's portrait plaques of the Illustrious Moderns.

So, in its own way, our current fashion, which is in itself a reflection of no small part of our way of life, may survive through the work of the potter, to give posterity a glimpse of our canine preferences long after printed records have vanished through the ravages of time.

Photographs by courtesy of the Lord Bruntisfield Collection, the Rous Lench Collection, and Tilley & Co. (Antiques), Ltd.



Fig. 1. Cottage by the Sea, by J. C. Cazin. Arthur Tooth & Sons, Ltd.

XIXth-CENTURY PASTORAL LANDSCAPE

BY KENNETH ROMNEY TOWNDROW

THE art of Pastoral Landscape painting has so completely died out in the last hundred years—killed stone dead by late XIXth-century sentimentality—that it is of interest to remind ourselves of its once universal appeal, and of the distinguished service it has always received at the hands of painters.

At least in its earlier elegant, or epic, form it was distinctly a visual handmaiden to the literary Pastoral of Renaissance descent and as such reached its apogee in the poetic melancholy of Watteau and the pleasant frivolity of Fragonard. Indeed, the remark of Edmund Gosse in discussing J. L. Symonds' translation of Politian's dramatic pastoral "*Favola di Orfeo*" that it was "... perhaps too grave in tone to be considered as a pure piece of pastoral" might well stand for the test in making a dividing line between the earlier pastoral landscape of essentially aristocratic origins and that later XIXth-century form of Romantic and rural equality which found its end in a morass of sentimental illustration.

Yet, in England, the late Victorians' delight in their painters' unrestrained affectations of domestic and rural story-telling was at least a logical degeneration with a distinguished forerunner in the French School of Greuze. And it must be remembered that "landskip" without its figures, however subordinate within its design, was an almost unknown development until the XXth century.

Turner was practically the only giant of the Pastoral landscape. The great painters of Europe, until the advent of Post-Impressionism, have always found it difficult to subordinate the human figure to the rules of landscape composition, and in this regard there is nothing to choose between Titian in the XVIth century and Manet in the XIXth century. Cézanne was the principal rescuer of the landscape scene from the convention of the human figure and, ironically, within fifty years of his death it is at least to be questioned whether he did not, thus, vitiate the art beyond recovery as we at present can imagine it as a live medium.



Fig. II. *The Barge Towers*, by J. Veyrassat. *Newman, Ltd.*

Our arbitrary divorce of illustration from serious art has put a responsibility upon the artist in landscape quite beyond the powers of any but the greatest.

That Leonardo da Vinci could invest a drawing with the vast impersonality of physical cataclysm, and Hercules Seghers create a landscape so exalted in its own right that the human element is a positive intrusion, does not mitigate in the slightest the fact that appreciation of the effective, almost abstract, emptinesses of Francis Towne and Alexander Cozens is essentially that of the intellectual amateur, whose contribution to the arts is in any case that of the non-creative. Man has gone too far in straight-lacing the natural world to pretend that his representation or imagination of its surviving glories can be anything but unreal in inspiration without his own ubiquitous presence. For this very reason, in modern art, the vision of Courbet will outlast in effect that of practically all other masters of the period, and such a canvas as "*Les Demoiselles de la Seine*" all other paintings of a world *alive* in root and flesh.

At no other time has the average, honest, and useful painter been so starved for subject as he is to-day. Lacking the imaginative stimulus of great leadership in the arts, he has also been deprived of the visible world as model, and, instead, has pumped into his shrivelled system the sterile juice of spiritual impotents and intellectual trimmers.

Amongst the giants of Impressionism such a man as Jean Charles Cazin was of small account in the history of painting, but this did not prevent his evolution of a personal style of unaffected charm and technical luminosity. Capable of so completely selfless a tribute as his painting of the Death Chamber of Gambetta,² or of such a deliberate, yet honestly conceived, academic study as the "*Ismaël*,"³ the pastoral, here illustrated, is more typical of his quiet vision and unassuming manner. In both this canvas and the accompanying "*Hill-side Village*" by Léon Pelouse we have typical paintings complying with the definition of the later form of pastoral landscape as, "... one in which landscape is treated more realistically than an elegant or epic pastoral. Emphasis is laid upon the rustic and picturesque."⁴ It is also to be noted that the true pastoral painter developed an impersonal sympathy with the quality and texture of his unintellectual subject. The modesty of his life and fame

did not encourage the growth of style more remarkable for character in the painter than atmosphere in the painted. Here, the Cazin is warm with fading light, and the very brush strokes of the painter re-create that strange visual drag of silhouette and contours which is the property of sea-side light at the extremes of day. So, in his hill-side village, Pelouse although the possessor of pleasant technical powers, which are not likely to be overlooked by a sensitive observer, is pre-occupied by his translation of a chilling clarity of mountain air, and of the absorption by nature at that height of the colours of man's handiwork. Greys and dull greens predominate, strangely preserving form within the compass of a remarkably restricted range of tone, only relieved here and there by touches of earthy Indian red.

How exactly balanced in composition and painting could be these minor artists of the Pastoral is even better shown by "*The Barge Towers*" of Veyrassat, a Millet-like subject, but one kept perfectly within the bounds of its type, the figure subject not being allowed to infringe upon the spacious sky and reaches of the river. The panel upon which this is painted is small, 10½ x 19 in., yet the painter is able to



Fig. III. *Hill-side Village*, by L. G. Pelouse. *Newman, Ltd.*

XIXTH-CENTURY PASTORAL LANDSCAPE



Fig. IV. Sandown Bay, Isle of Wight, by Alfred Vickers, senior. *The Fine Art Society, Ltd.*

give the foremost horseman an exact characterisation in relation to his horses and the steady monotony of his work within a firm organisation of the sensitively crisp painting. Earth, sky, water and animal life are perpetuated with an equality of touch quite admirable in its judgment and precision.

In England the logical separation between a predominantly XVIIIth- and XIXth-century form of Pastoral was never quite unhesitatingly accepted. Romanticism bit deeply into the English consciousness whether of literature or painting, and the English professional artist had to deal with an amateur taste in ardency and the picturesque quite outside the experience of his French counterpart. In this difference, too, lay the seed of emotional deterioration which at the end of the century was to engulf the artist in a fashion-

able excess on the part of his patron for the false in sentiment, and anecdotal in form.

Sebastian Pether, much appreciated for his moonlit Romantic scenes, was possessed by the very spirit of an age that culminated in Horace Walpole's writing of *The Castle of Otranto*. Before one of his painted idylls one feels that the typical Englishman of taste was more comfortably at home than when asked to appreciate French sentiment or wit in aristocratic Pastoral.

Here also was no cold classical building, no formal plaisance of playing fountains in an unfashionable tidiness, but frowning castle and a chaotic mountain landscape riven by foaming torrent.

Pether was a skilled practitioner of his art, his use of pencil and brush being entirely subjected to a confection of taste that even included, it will be noted in the illustration, the dwarfing of what little humanity his convention allowed to an extremity of insignificance.

Pether's was an extravagant, but no doubt profitable case. Such an artist as Alfred Vickers, Senior, was more representative of an informed English taste, which embraced both artists and what little enlightened patronage there was outside the craze for picturesque enormity. Though he is supposed to have been self-taught, there is a sophisticated European touch about his painting which has outlasted in genuine charm the work of many of his contemporaries. His "Sandown Bay," here illustrated, is an excellent example of his painting, well-composed, and painted with a crispness of pigment and touch exactly suited to the airy bluster of a seascape. His atmosphere has depth and convincing variability of light. In fact, Vickers may stand as a good demonstration of the qualities within the range of the minor artist. He was evidently, too, an able teacher, for he trained his son, Alfred Gomersal Vickers, to such good effect that the boy was exhibiting on his own account at the Academy and the Society of British Artists when he was seventeen years of age and, with his father, a year later in 1828 at the British Institution. Young Vickers died ten years later, already, it seems, accounted as one of the most promising of the younger artists.

We must, of course, remember that many painters were still trained in the XIXth century as assistants to established artists. They were brought up in an atmosphere of conscientious craft, and of work done to a large extent under



Fig. V. Moonlight Scene, by Sebastian Pether. *G. M. Loting Ltd.*



Fig. VI. Landscape with Horses and Cattle, by John Dearman. G. M. Loting Ltd.

commission. The spirit of the amateur was with the patron not the artist and social distractions were rare outside the artists' own world of fellow workers. Theories of art were essentially professional and rarely abstract, so that the young artist was little confused in his allegiance to one master and the single aim of qualifying for an honourable place in the great line of succession. There was always strife amongst, and for, the outstanding personalities, such as poor Benjamin Haydon, but it was a wonderfully receptive world for average competence, as long as the average was maintained at a high technical level, and largely unaffected by ideas outside the artist's understanding and creative ability.

The true art of the Pastoral landscape was, in both France and England, an expression of the national soil: the record by a large body of men of visual ability, working for middle-class patronage, of the everyday simplicities of country life at their most memorably uneventful. It was a medium with little room for largeness of vision, or the great man, even at his most relaxed: a rural study by John Constable *can* suggest a world of ideas altogether beyond the compass of the Pastoral. But it did embrace those realities which the ordinary man is willing to recall as the background to his own life; and it therefore reminded the Englishman for many generations that all his urban life and trading wealth were ultimately at the command of the countryside, the source of much of his present food, and, in the first place, of his very flesh and blood.

Such a simple painter as John Dearman whose little canvas, here reproduced, bears as title the generality of

"Landscape with horses and cattle" might himself have become anonymous without lessening in any degree his very real contribution to the art of Pastoral. The great majority of painters to-day might well envy such competence even while not daring to invite the same anonymity.

¹ *The Encyclopaedia Britannica*, 13th edition, Vol. 20, p. 896.

² *Le Musée du Luxembourg*.

³ *Ibid.*

⁴ *Materia Pictoria*, Hubbard, p. 173.

Catalogue of Paintings illustrating XIXth-Century Pastoral Landscape

- Fig. I. COTTAGE BY THE SEA. By J. C. Cazin (1841-1901). Oil on Canvas. 17½ x 21 in.
Arthur Tooth & Sons, Ltd., 31, Bruton Street, London, W.1
- Fig. II. THE BARGE TOWERS. By J. Veyrassat. Oil on Panel. 10½ x 19 in.
M. Newman, Ltd., 43a, Duke Street, London, S.W.1.
- Fig. III. HILL-SIDE VILLAGE. By L. G. Pelouse (1838-1891). Oil on Canvas. 17½ x 25 in.
M. Newman, Ltd., 43a, Duke Street, London, S.W.1.
- Fig. IV. SANDOWN BAY, ISLE OF WIGHT. By Alfred Vickers, Senior (1786-1868). Oil on Panel. 9 x 17 in.
The Fine Art Society, Ltd., 148, New Bond Street, London, W.1.
- Fig. V. MOONLIGHT SCENE. By Sebastian Pether (1790-1844). Oil on Panel. 10½ x 10 in.
G. M. Loting, Ltd., 57, New Bond Street, London, W.1.
- Fig. VI. LANDSCAPE WITH HORSES AND CATTLE. By John Dearman (?-1856). Oil on Canvas. 10 x 12 in. (Signed and dated 1845.)
G. M. Loting, Ltd., 57, New Bond Street, London, W.1.



Fig. I. Clock by John Hilderson, c. 1660
Courtesy G. H. Bell.



Fig. II. Back plate of John Hilderson Clock.
Courtesy G. H. Bell.

THE WORK OF LESSER-KNOWN ENGLISH CLOCKMAKERS. Part I

BY H. ALAN LLOYD, F.S.A.

*"We've been thrown over, we declare,
But we don't care, we don't care.
There's fish in the Sea, no doubt of it,
As good as ever came out of it."*

SO sings the chorus of Heavy Dragoons in *Patience*, when they find that all the Village Maidens have deserted them and are sighing after the aesthetic Bunthorne.

Bunthorne in his embarrassment declares that "on the advice of his solicitor, he will put himself up to be raffled for."

So to-day, if we liken the Village Maidens to those wealthy persons who are seeking some, more or less, safe refuge for their money as an inflation hedge, and Bunthorne to those few clocks made by the "Big Few," notably Tompion, we see indeed that the prize goes in the auction room to the man with the longest purse. It is a case of too much money chasing too few clocks, and it is unfortunate for the real lover and connoisseur of clocks. So it has come about that the prices for these clocks by the "top rankers" have become very expensive and the genuine clock lover of modest means is "left standing."

Let not the genuine clock lover, however, despair. At the end of the XVIIth century and in the first half of the XVIIIth there were many fine craftsmen whose work can be judged fully equal to some of those whose names are more frequently on the public tongue. It is

the object of this and a following article to give a few examples among the many that could be chosen to illustrate this point.

Any cased clock (as opposed to a brass lantern clock) prior to 1700 is of interest, and some, particularly those made during the early part of the latter half of the XVIIth century, are of great interest. Two clocks coming under this category are illustrated. The first, by John Hilderson, is of date about 1660. As will be seen, it has all the characteristics of a clock by Edward East.

Not many clocks by Hilderson are known, the writer can think of about six; but, who knows, there may be many more tucked away in private ownership. Unfortunately, clocks that have "been in the family for generations" are often not appreciated; they are just "old clocks." The writer once found a most historic Tompion and a delightful little Graham, on its original bracket, housed in the Estate Office of a large property. The pictures in the house were duly appreciated and the priceless collection of books and manuscripts had due attention paid to the atmospheric conditions necessary for their welfare; but these two clocks—the only ones of any interest among many others—were not appreciated until the owner's attention was drawn to their horological importance.

But to return to our particular example (Fig. I) and its maker. We know very little of John Hilderson. He does not appear in the Register of Apprentices of the Clockmakers' Company, nor have we any record of his



Fig. III. Clock by Samuel Betts, c. 1670.
Collection of Dr. J. F. Thompson.

joining the Company as a Brother, that is to say one who had served his apprenticeship with another Company, whose freedom he had gained. Yet we know that he was, in fact, a member of the Clockmakers' Company, as we have a record that Samuel Haley was apprenticed to him for seven years on April 22nd, 1657.

The writer cannot help thinking that Hilderson must have worked with or for East before setting up on his own. All his work is so characteristic of East and he evidently employed the same case maker and dial engraver. In his possession is a bracket clock almost identical with that illustrated, except for the dial plate, which is most beautifully engraved all over by the same hand that engraved the well-known long case night clock by East, illustrated by Cezinsky and Webster and others. Another example of this engraver's art is to be found on the dial of a clock in the Clockmakers' Museum, in the Guildhall, London. It is by Samuel Knibb.

When we turn to the back-plate (Fig. II), we find that the style of signature is very akin to that found on many East clocks during a certain part of his career. We must remember that East lived to be 95, and so outlived many of his contemporaries, especially those of his earlier years.

The outside pinning of the pillars on the back-plate should be noted. This is a sign of early work and is a relic of horizontal table clock practice. The distance pillars are baluster shaped, with the bulbous end neatly riveted into the front plate. If one took off the dial of this clock and laid the movement front plate downward and then placed the dial over the now uppermost back plate, the untidy pinned ends would be under the dial and the neatly riveted ends would be in the plate exposed to view, through which protrude the winding squares. The baluster pillars would assume a natural position, that of supporting the upper plate and dial.

Conservatism is such that horizontal balance wheel, spring-driven table clock practice, was carried on for many years in vertical pendulum clock construction, until someone had the bright idea to rivet the pillars neatly into the exposed back plate and conceal the ugly

pinning behind the front plate. Gradually it dawned upon makers that the baluster pillar was illogical in a vertical clock and these were abandoned in favour of pillars with a turned central boss.

Our next illustration is of a charming piece (Fig. III), in veneered walnut, by Samuel Betts. It is very unusual to find a walnut case so early; at this period cases were, almost invariably, in ebony veneered on oak or pear wood, ebonised.

We do not know very much about Samuel Betts except that all writers are agreed that he was a maker of repute. As in the case of Hilderson, there is no record of his entering the Clockmakers' Company, but there are records of his activities within the Company. Britten illustrates a watch by him dated around 1645. We know that he died early in 1675 N.S., as the *London Gazette* for February 28th-March 2nd, 1674-5, refers to certain goods, "The property of Mr. Samuel Betts, deceased." His shop was behind the Royal Exchange.

We still have a well-proportioned "Architectural" case with pediment top, but the overall matted dial has given place to engraved corners, the precursors of spandrels. This particular design is not infrequently found on clocks of this period; just what it is meant to represent is anybody's guess: leeks? pears? In the view of the back plate it will be seen that the pillars have now been riveted; so neatly has this been done that the insertions are scarcely visible on the photograph, a detail which will certainly be lost in reproduction. The pillars are still of the baluster type.

The engraving of the back plate (Fig. IV) is very delightful, but it is not the work of the engraver referred to above. The writer inclines to the view that the engraving on the majority of clocks at this time was the work of one or other of two engravers who were working for the trade as a whole. Their styles are quite distinctive.

The locking plate is placed lower than in the previous example, an indication of slightly later date, as is also



Fig. IV. Back plate of Betts' Clock.
Collection of Dr. J. F. Thompson.

the decorated cock. This latter is a feature of the last quarter of the XVIIth century.

Reverting to the dial, it will be noticed that the winding squares are lower than in the Hilderson. The position of these is usually a rough guide to the period of a clock. In the earliest clocks these are by the X and II, or more rarely the VII and V; they then gradually descend to the VIII and IV, to rise again to the IX and III, where they stabilise towards the end of the XVIIIth century.

Our next example (Fig. V), from the first decade of the XVIIIth century, is by Joseph Williamson. The kingwood case is unusual and very pleasing, the more to be appreciated on that account. The classic design has given way to what is known as the "Wood Basket." The chapter ring has become wider, the calendar aperture has appeared and become decorated. The winding holes are ringed. The wider chapter ring and the decoration all point to the turn of the century. The cross filing of the ends of winding squares themselves is a retention of earlier practice which had, by now, generally disappeared. The period of small cherub heads is really long past, at least for long case clocks, but in bracket clocks we have much smaller dials, so that these smaller spandrels were retained for quite a time. It will be noticed that a small fret has appeared in the side of the case, better to let the bell be heard. The hands are becoming more ornate.

Williamson is another good maker whose career in the Clockmakers' Company is obscure. Baillie gives him as apprenticed in 1686, but the Clockmakers' Company records of their apprentices do not mention him. His chief claim to fame is based on a letter he wrote to the Royal Society in 1719 and which appears in the *Philosophical Transactions* for that year, and which reads in part: "... And in the first place I must take notice of a letter ... wrote to me Mr. Williamson, Clockmaker to his Imperial Majesty: of a clock found in the late King Charles II of Spain's Cabinet, about the year 1699 or 1700, and which went 400 days without winding up. This I am satisfied is a clock of my own making; for about six years before that time, I made one for Mr. Daniel Quare, for whom I then wrought mostly, which agrees with the description (in the letter) ... Williamson concludes his letter saying, "So that I think I can justly claim the greatest right to this contrivance of making Clocks to go with Apparent time; and I have never yet heard of any such Clock sold in England but what was of my own making, though I made them so long."

This has been taken by Britten and others to infer that Williamson invented the equation kidney; yet he makes no such claim. He only claims to have made them all.

Incidentally, if Williamson were only apprenticed in 1686, he would not be free before 1693 or 1694. For him to embark immediately on a complicated year equation clock would not seem possible. The author's investigations show this claim to be exaggerated. Tompion and others made equation clocks prior to 1719. What has resulted from the writer's researches is that all equation clocks made by Quare have the equation part quite separate from the clockwork proper, which seems to indicate that Quare made the clock and Williamson the equation work. It is the author's opinion that Christaan Huygens, the Dutch mathematician and astronomer, who invented the pendulum, also invented the equation kidney. The thesis is too long to develop here; those interested will find the subject fully dealt with in the author's *Chats on Old Clocks*.

A very interesting equation clock, and the only one signed by Williamson that the writer has seen, is illustrated. This has the peculiarity that it has a dial both



Fig. V. Clock in Kingswood Case by Jos. Williamson, c. 1705.
Courtesy Goldsmiths & Silversmiths Co.

front and back; the one shows mean time, the other apparent or solar time.

The dial (Fig. VI) showing apparent or sun time also shows in the arch the month of the year and the day of the month indicated by the hand, which revolves once a year. The effigy of the sun revolves once a day; it is only seen during those hours that the sun is above the horizon. The shutters, seen in the illustration at nearly their lowest point, rise as the days shorten towards mid-winter and fall again as midsummer approaches. Their level will tell the time of sunrise on the left and that of sunset on the right, for each day of the year. The position of the sun's effigy should agree with the hour of the day as shown by the hands of the dial; in the picture 8.30 a.m. Of the two subsidiary dials, that on the left is for pendulum regulation and that on the right, as is obvious, strike-silent.

The other dial (Fig. VII) showing mean time, has a monthly calendar in the arch, the day being indicated by a small pointer. The moon revolves once a lunation of 29½ days and exhibits its phases by the proportion of black half to white half. In the illustration it is new moon, hence only the black half appears.

The subsidiary dial on the left shows the day of the week as indicated by its appropriate deity. Apollo in his chariot for Sunday, Luna for Monday, Mars for Tuesday, Mercury for Wednesday, Jupiter for Thursday, Venus for Friday and Saturn for Saturday.

The other subsidiary dial on the right is really the most interesting part of this exceptional clock, it is a universal tidal dial, i.e., it can be set to show the time of high tide at any port of the world. It is the earliest known to the author. The time of high tide is the same at each new moon. During the 29½ days of a lunation the twice daily times of high tide gradually advance, completing 24 hours in the lunation. In this particular dial the inner circle, marked I to XII twice over, is a

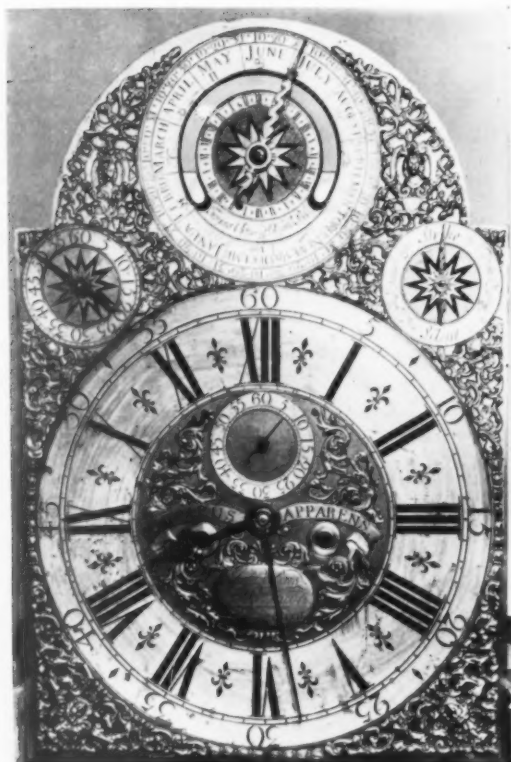


Fig. VI. Solar Time dial of dual-faced Clock by Joseph Williamson, c. 1720.

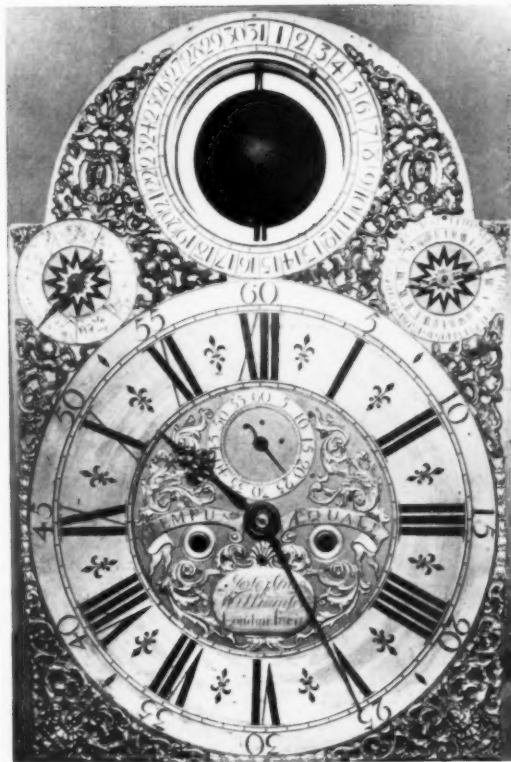


Fig. VII. Mean Time dial of dual-faced Clock by Joseph Williamson, c. 1720.

loose friction fit; by setting the hour of high tide at new moon for any particular port under the 29½ as shown on the outer circle, the hand as it progresses will indicate the time of the two daily tides, at the same time indicating the age of the moon. In the photograph the dial is set for a port where high tide at new and full moon is at 10 o'clock. The movement of this Williamson clock is illustrated in Fig. VIII.

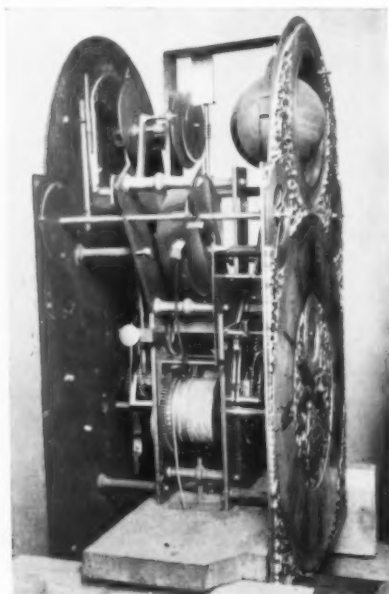


Fig. VIII. Movement of Williamson's Clock showing dials back and front.

Up to this period all the very few tidal dials the author has seen—and he has made a special study of them—have been made for a specific port, usually London, where the Thames tideway first formed a subject of special study in the 1660's. It was only towards the latter half of the XVIIIth century that dials for use at the various main shipping ports came into fairly common use.

As we have seen earlier, we do not know when Williamson entered the Clockmakers' Company, but he was elected Master in 1724. During his year of office, in June, 1725, he died and a new Master had to be elected to serve for the rest of his term. The Clockmakers' Company records relate, "Monthly and Summoned Court, June 7th, 1725, at Cutler's Hall, 3 o'clock in the afternoon. This Court proceeded to the election of a Master for the remaining part of the year in the room of Joseph Williamson the late Master, deceased, by putting up all those that have been Masters and scoring for one of them to be putt in nomination with the Upper and Renter Warden for Master and the election fell on Mr. George Graham.

"Whereupon Mr. George Graham, Mr. Francis Robinson and Mr. Peter Wise were putt in nomination for the remaining part of the year and Mr. Francis Robinson was chosen."

It is interesting to see that, although he was a past-Master, Graham's reputation at this time was not sufficient to carry him again into the Chair, even as a stop-gap.

Francis Robinson was also a maker of fine clocks, as is evidenced by the last two illustrations. Again we know very little about him. The clock (Fig. IX), a timepiece with pull repeat, striking on two bells, is of date about 1710-20. The spandrels, a crown and crossed sceptres, were current during the reign of Queen Anne. Note how exactly the hands fit. From the back plate (Fig. X) will be seen how the style of engraving has

Continued on page 55



Fig. I. Foot of the Trivulzio Candlestick, Milan Cathedral. Courtesy of Dr. M. Hürlimann.



Fig. II. "Geometry" on the Trivulzio Candlestick. Courtesy of Dr. M. Hürlimann.



Fig. III. The Virgin and Child on the Trivulzio Candlestick. Courtesy of Dr. M. Hürlimann.

THE TRIVULZIO CANDLESTICK

BY CHARLES OMAN

CONSIDERING that the great seven-branched bronze candlestick in Milan Cathedral was first mentioned by the elder Didron in an article in *Annales Archéologiques* for 1853, it is rather extraordinary that it has still so short a bibliography. Didron was interested in liturgical matters, and in his never-completed series of articles did not give any artistic appraisal of the object. He had, however, done enough to draw the attention of the learned to this marvellous remnant of medieval art. The base of the candlestick (Fig. I) is supported on four dragons, which form the feet. In the curve formed by their tails are figures symbolising the Arts and Sciences (Fig. II) and the Rivers of Paradise. Between the four dragons, entwined by foliage, are scenes from the Old Testament, the signs of the Zodiac, etc. The whole composition is crowned by a knob on which a seated Virgin and Child (Fig. III) await the arrival of the Three Kings, who are on horseback. All this is clearly a creation of the late XIIth century when Romanesque was merging into Gothic. The seven branches which complete the design are mid-XVth-century restorations. They are well proportioned and do not jar the onlooker who sees them in the dim light of the cathedral.

For seventy years after Didron the candlestick remained in a sort of half-light, for though it stood in one of the best-known cathedrals of Europe, it was quite impossible to appreciate it properly because of the prevailing gloom. A number of plaster casts were made in 1867—one is at the Victoria and Albert Museum—but these did not really help, since this type of reproduction fails to give an idea of quality.

With characteristic impetuosity, however, Dr. Otto von Falke, in an article in the *Berlin Jahrbuch* for 1922, claimed the candlestick as a work of Nicholas of Verdun. This artist is known to us from two signed works, a pulpit (later converted into a retable) at Klosterneuburg, outside Vienna, and the Shrine of the Virgin at Tournai Cathedral. The former dates from 1181 and is decorated with an elaborate and brilliantly executed series of biblical scenes in champlevé enamel. The latter was completed in 1205 and shows that the maker was also possessed of great sculptural capacity. To fill in the interval between the above dates, Dr. von Falke

had previously claimed for Nicholas the Shrine of St. Anno at Siegburg and the Shrine of St. Albinus at Cologne, both belonging to the 1180's, and a share of the rather later Shrine of the Three Kings in Cologne Cathedral. The two former attributions are generally admitted and greatly enhance the artist's reputation as a sculptor, the Siegburg shrine being notable for its cresting, a fantasy of men, monkeys, monsters intermingled with foliage. Dr. von Falke's grounds for claiming the Milan candlestick for Nicholas were "the stylistic precocity, the wealth of invention in ornamental design, the skill shown in the combination of figures with decorative detail, and the tendency to be influenced by antique prototypes—features which are only to be found combined to this extent in the XIIth century in the works of Nicholas of Verdun." With the first part of this appraisal everyone will agree, but his conclusion assumes a much greater knowledge of the art of the XIIth century than anyone can now possess. Dr. von Falke was also obsessed by the fact that the foot of another and earlier candlestick from Rheims Cathedral, and now in the museum, seemed to him to point to the region whence the species must have come. In 1931 he returned to the subject in two articles in *Pantheon* (Vol. VII) on the excuse that he had at last obtained good photographs. He had nothing fresh to say about Nicholas, but propounded the theory that the candlestick must have been made for Milan—as the representation of the Adoration of the Kings suggested it—as the bones of these last had been the chief treasure of the cathedral until they were stolen for Cologne, at least twenty years earlier than the supposed date of its manufacture!

Nothing further was published until 1938, when Dr. Gian Dell'Acqua published an article in *Emporium* which not only was illustrated with the first decent photographs, but pointed out that the candlestick could not possibly have been made for Milan Cathedral. It bore, in fact, an inscription stating that it had been given by the Archpriest Giovanni Battista Trivulzio in 1562. He treated the attribution to Nicholas with great scepticism.

A fresh stage in the controversy was reached with the recent publication of a monograph¹ by Dr. Otto Hom-



Fig. IV. St. John enthroned, from the manuscript of Bede on the Apocalypse. Note the dragon heads on the throne. Courtesy of St. John's College, Cambridge.



Fig. V. Dragon's head on the foot of the Trivulzio Candlestick. Courtesy of Dr. M. Hürlimann.

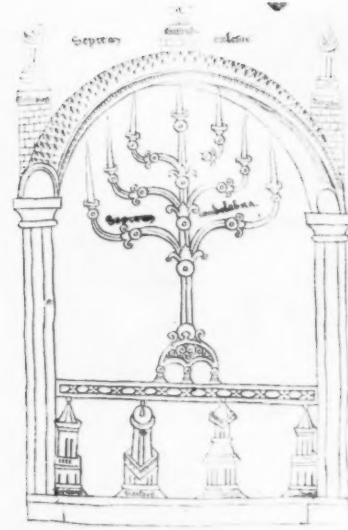


Fig. VI. Seven-branched candlestick in the manuscript of Bede on the Apocalypse. Courtesy of St. John's College, Cambridge.

burger, evoked by the appearance of the candlestick at the "Exhibition of Art Treasures of Lombardy" held at Zürich in 1948. For the first time the candlestick could be seen in a good light and a really superb series of photographs were taken by Dr. Martin Hürlimann, some when the candlestick was dismembered. The illustrations, four of which I have been kindly allowed to use, make this a work which all medievalists will wish to possess. Dr. Homburger's text and notes to the illustrations propound theories which deserve to be carefully studied, particularly by those interested in English art.

Accepting Dr. Dell'Acqua's points, he is not merely content to link the Milan candlestick with the Rheims fragment, but proceeds to seek comparisons further afield. Whilst ultimately favouring the safer conclusion that the candlestick must have been the work of artists from the region of the Meuse (but not of Nicholas of Verdun), he remarks pointedly that if manuscript parallels are to be sought, the best are to be found in ones of English origin, particularly the English Psalter at Leiden and the "Psalter of St. Louis" in the Bibliothèque Nationale, Paris. He also points out that the earliest example of the type of art of which the candlestick is an example, is the celebrated altar candlestick made for Peter Abbot of Gloucester (1104-13), and that the question of an English origin for another seven-branched candlestick at Brunswick had already been raised by Dr. Georg Swarzenski in 1932, in an article in the *Staedel Jahrbuch*, where he had noted that the great candlestick (now lost) at the great abbey of Cluny was a gift from "the English Queen Matilda."

Here, indeed, is food for thought! The manuscript comparisons made by Dr. Homburger are good and are supplemented by another noted by Dr. Swarzenski (Fig. IV) in the manuscript of Bede on the Apocalypse at St. John's College, Cambridge, where the Evangelist, habited as a bishop, is shown seated on a throne decorated with the long-eared dragon-heads so characteristic of all these candlesticks (Fig. V). I have always thought another illustration in this manuscript (Fig. VI) is of interest in connection with the use of bronze candlesticks in England, even if the one depicted does not conform to the same pattern as those at Brunswick, Milan and Rheims. Whilst Dr. Swarzenski is correct in saying that this manuscript belonged to Ramsey Abbey, there are reasons for doubting its origin there. He is also unsound in describing Matilda as an English queen, since she never established herself as such. However, he



Fig. VII. Stone Desk, Crowle Church, Worcester. Courtesy of Mr. W. A. Call, Monmouth.



Fig. VIII. Bronze figure of a prophet, perhaps from a candlestick. Courtesy of Ashmolean Museum, Oxford.

THE TRIVULZIO CANDLESTICKS

was not wrong in connecting the fashion for large candlesticks with England. The evidence for their use was mostly collected fifty years ago by J. Wickham Legg and W. H. St. John Hope in their *Inventories of Christchurch, Canterbury*. The earliest example was presented to Winchester Cathedral by Cnut and was described by the late XIIth-century chronicler as "a silver candlestick with six branches, of the sort which the most expensive which we see nowadays is of bronze." Besides the example "of wondrous size" acquired for Canterbury Cathedral by Prior Conrad (1107-26), we hear of another acquired "overseas" by Abbot Hugh de Flori (1091-1124) for St. Augustine's Abbey.

The fullest description of one of these candlesticks is that in the *Rites of Durham*, an account of Pre-Reformation Durham Cathedral written in 1593 by a former monk. Though too long to quote here, it states that the candlestick had four dragon feet and representations of the Four Evangelists. Between the feet were "curious antick worke as beasts and men upon horsbacks with bucklers bowes and shafts." The date of its acquisition was not known, but the example at Bury St. Edmunds was gilt at the orders of Walter Banham the sacrist in about 1200. It had a representation of Adam and Eve, as appears from the inscription which is known to have been upon it. The great candlestick at St. Albans was made between 1240-50 by Brother Richard, nephew of the sacrist Walter of Colchester, who had made a name for himself as a painter and goldsmith before becoming a monk. Other places where the existence of a "magnum candelabrum" is recorded, but without details are the cathedrals of Lincoln, York, Hereford, Salisbury and Westminster Abbey.

We can, therefore, state confidently that these large candlesticks were well known in this country, and as against one of known foreign origin can be balanced another definitely English. Two further points can be made. The little figure struggling amongst foliage on the stone desk at Crowle (Fig. VII), near Worcester, is not at all far from the "Geometry" on the candlestick, considering the difference of materials. Secondly, it must be accepted that large bronze

works were made in this country. Amongst the most treasured possessions of St. Edmund's abbey from the XIIth to the XVIth century, were the bronze doors made between 1121-48, by Master Hugh, "who just as in other works he outdid his rivals, so in this he surpassed himself."

In conclusion it should be realised that a plausible case can be made out for considering that the Trivulzio Candlestick is of *English origin*. I use these last two words advisedly, as they cover both the work of an English craftsman and of a foreigner in England. It will have been noticed that the candlestick appears in Milan as from nowhere in 1562. It is known that a quantity of church furnishings were shipped abroad in the Reformation period. Brass eagle lecterns of the types made in England in the reigns of Henry VII-VIII, are to be seen to-day at St. Mark, Venice, Urbino Cathedral, and the church of the Annunziata, Florence. Another at Ragusa Cathedral carries an invocation of the martyred Henry VI. It would not have been difficult for a Venetian merchant to send home the foot of a great candlestick from some dissolved English abbey. I shall not venture further into the realm of uncertainty, but shall only warn others that the St. Edmund's candlestick perished in a fire in 1465, and that the foot of the one at Durham (re-fashioned into a lectern) was smashed up by the Scottish prisoners taken by Cromwell at the battle of Dunbar.

Lastly it is not impossible that we may have some relics of another candlestick once in an English church. The Ashmolean Museum, Oxford, possesses four little bronze figures of prophets which were presented by H. P. Mitchell as the work of Nicholas of Verdun, in an article in the *Burlington Magazine* in 1921. As is evident from the example illustrated (Fig. VIII), these figures might well have formed part of one of the missing English candlesticks.

I should like to express my thanks to the Ashmolean Museum for permission to illustrate Fig. VIII, to St. John's College, Cambridge, for Figs. IV and VI, and to Mr. W. A. Call of Monmouth for Fig. VII.

¹ *Der Trivulzio Kandelaber* by Otto Homburger, photos by Martin Hürlimann (23 pp., 50 pl., Atlantis Verlag, Zürich).

LESSER-KNOWN ENGLISH CLOCKMAKERS—Continued from page 52



Fig. IX. Wood Basket Clock by Francis Robinson, c. 1710.
Courtesy G. H. Bell.



Fig. X. Backplate of Francis Robinson Clock.
Courtesy G. H. Bell.

passed from the floral designs of the previous clocks to an overall conventional design. It will also be noted that Robinson worked "In the Temple." He was an apprentice of Henry Jones, who had the shop before him. Henry Jones was, in turn, apprenticed to the great Edward East, so that Robinson had a fine tradition to maintain. From the example before us he maintained it.

In the space allotted it is not possible to do more

than touch the fringe of this fascinating subject of the work of "The Lesser-Known Makers"; there are so many at this period who demand our respect. As the XVIIIth century progressed and clockmaking became more widespread and prolific, quality suffered and the number of really interesting pieces grows less and less.

In another article we shall discuss some interesting long case specimens.



THE RED SHAWL

Purchased by the
Luxembourg
Gallery

A. K. BROWNING, R.A.—A Painter of Happiness

BY ADRIAN BURY.

AMONG the several excellent women painters to-day, there is one who is all the more important in that she is reticent and modest in her own estimation; in the estimation, however, of those who have followed her career over many years she is a truly distinguished artist.

I refer to A. K. Browning. She has painted with a high standard conspicuous during the last twenty-five years of aesthetic chaos, for Brownie, as she is affectionately called, is one of those rare spirits immune from the fashionable chatter and clamour of the studios and headlines. She has gone on her way with a certain detached integrity, caring little about public acclaim, trying to do a very difficult job.

In this respect she reminds me of Mary Webb, the

serenest poet and most subtly gifted feminine personality whom I have ever met, one who was conscious that she was doing her utmost to express the beauty of the world, not disdainful of success *if it were the success she wanted*, but quite incapable of compromising her idealism for fame and money.

I remember meeting A. K. Browning soon after the first world war to end war. We were all youngish and hopeful in those days. It was at Etaples, a golden summer, with the nations at last at peace. We had leisure and ambition to paint masterpieces—if we could. There was a goodly company of artists released from the horrors of the recent strife—and one woman who, in the intervals of *plein air* sketching, sat at a table of the Café Joos in the Grande Place. Much talk was



Fig. II. Yew Tree Swing



Fig. III. Love Me

bandied about regarding the -isms, about Cézanne, Van Gogh, Manet, Monet, etc.; whether to paint with the palette-knife or use the old-fashioned brush. How excellent the wine and well cooked the food—but the price of everything! How it had increased since 1913 when we were students in Paris. We little dreamt that we should live to see the day when we must pay the equivalent of ten shillings for a meal. And in France, too!

A. K. Browning listened with a quiet sense of humour to our talk, as if to say, "What a lot of gossips they are. I don't know what it's all about, but I'm just going on painting as well as I can." And how well that was we realised when she brought back some sketch of the sand dunes or of the sea full of light and air and *joie de vivre*. She seemed to express, without conscious effort, and with an English vision, all the best intentions of the French impressionists. What we were striving to do with so much painful deliberation, A. K. Browning accomplished as by magic. Nor did she ever appear to know how good her work was, accepting our praise with becoming diffidence. Of course, we knew that Brownie had had a superb picture of a child on the line at the R.A. in 1914, won a Gold Medal at the Salon for another work in 1920, and a work purchased by the Luxembourg.

Her art, even in the early days of her career, was the result of profound study and an individual sense of beauty. She had learned how to draw well enough at the Royal College of Art, but she was principally interested in colour and movement, and arrived by continual experiment at the most delicate harmonies, interpreting the moods of nature with an audacious breadth of touch. No doubt her studies in Paris, before that aesthetic centre was overwhelmed and impoverished by an avalanche of post-post-impressionism, influenced her taste and stimulated a natural desire to paint in the best modern way, and to avoid clichés of academism.

As we admired her pictures then, so we admired them throughout the hectic years between the wars. I recall an exhibition of flower paintings that she held at the Fine Art Society in 1925. At that time, such is the vagary

of fashion, nearly every artist was painting flowers, but whereas many of them were "enslaved" by their ephemeral aspect of prettiness, A. K. Browning was moved by their essential and eternal strength. Here, indeed, was a veritable garden of blossom designed not only for the delectation of the eye but for the experience of the soul. Each picture was informed with that reverence for flowers that one finds in the best painting and poetry. The artist once told me that she could never paint bought flowers, but only those that she tended in her own garden.

It is her lyrical sense of nature that is A. K. Browning's chief interest to her contemporaries, as it will be her claim on the friendly judgment of posterity. Many artists can paint admirably enough with a certain prosaic truth, but only here and there do we find one who can embellish that truth with the mystery that pervades our daily lives. If, as in the case of A. K. Browning, that mystery has an optimistic, joyous significance so much the better. I know of no other living artist whose work holds more faithfully to the ideal of happiness. And this, in days when the world is beset with an almost intolerable cruelty and cynicism, is a great achievement in itself. A. K. Browning's pictures are like songs of praise for the gift of life. How often, at the Royal Academy, have I lingered by one of her sunny interiors or some picture with youth and beauty as its motive, and thanked A. K. Browning for reminding me that life is a beautiful experience whatever its hazards and tribulations. Nor is it difficult to find her work, however small in dimensions, in that vast agglomeration of canvases.

Some years ago a famous artist had a large and impressive portrait on the same wall as a small work by A. K. Browning. Her picture, as is sometimes the way at public exhibitions, was "embarrassed" by the weight of its neighbours; but hanging pictures is always a question of making them fit into precise mathematical space. The large one had to be centred and others grouped about it according to their sizes. The famous artist, with a sense of chivalry, regretted this inexorable fact,



Fig. III. The Cliff Top

and told Brownie that he would have preferred her work to take the best place which it so eminently deserved. This is by no means an isolated incident, for though A. K. Browning's work is not widely known to the public, most artists hold it in the greatest respect.

Let us look at some of her pictures. When quite young she painted a work called "The Red Shawl." This shows a graceful full-length figure of a woman standing on bearskin rugs. High as it is in key throughout, the picture has none of that tricky suavity of the popular portrait painter, but is a conscientious study of character, and a realisation of costume—the whole placed in a scintillating atmosphere of light. It attracted much attention when exhibited both at the Royal Academy and the Paris Salon, whence it was bought for the Luxembourg Gallery, her second success there—a signal honour for an English painter. The artist could reflect that even our own John Constable was appreciated by France long before the public in this country was aware of his genius.

Maybe the French, since Constable's day, have always been more susceptible to the power and beauty of light in painting than our own artists. Light is one of A. K. Browning's major gifts. Her constant practice in the open air has not only intensified her vivid colour, but given her so authentic a feeling for values that we cannot fail to be impressed by the truth of her effects. With such vision and skill the artist can simplify and dispense with details; and I recall how complete such a picture as the one entitled "Under the Lime" looked when I saw it at the Royal Academy. With what natural ease the young girl and dog stand within the subtle shade of the tree. A lesser artist would have spoilt the effect by trying to detail the leaves, and too meticulously define the dog and the child's figure. A. K. Browning, considering first and last the tonal values, in silvery-golden-green, was not concerned with those small facts that break up the whole.

Another effective work in this direct, or what is called *premier coup* style, is the painting entitled "Aldeburgh Beach," now in the New Zealand Art Gallery. Here, again, the conception is dictated by the luminosity of the

moment—the sea, shore, raft, and little figures being merely incidental to the tremulous atmosphere.

Such painting cannot be done deliberately, nor, of course, can it be done accidentally. It is the result of a marvellously trained eye and a hand that must respond immediately and take in the whole scene before the eye. It demands great emotional power and sudden, creative concentration.

Consider, for instance, the artist's pictures of interiors. Like her work in the open air, they also have that note of actuality and spontaneity of touch. Here again, A. K. Browning is always on the look-out for those moments of sunlight and shadow that make for the unusual but none the less veracious mood. She will come down at breakfast time, and suddenly see a picture as her maid crosses the room with the tea tray. Its appeal in paint will strike the artist at once, and the maid, who by the way, does duty as a model, has therefore often appeared on the walls of the Royal Academy. Such interiors are more attractive than the ordinary conversation pieces, so called, which are apt to be self-conscious and lacking in vitality.

Though she has a house in Chelsea, where she lives when in town with her husband, T. C. Dugdale, R. A., the eminent portrait painter, A. K. Browning prefers their charming country retreat in Suffolk. Most of her work is done there, for, like all persons with the true poetic instinct, she loves the country and only tolerates the town. Her garden is the source of inspiration of her flower paintings. She frequently works there when the weather is fine, or alternatively in the garden room some distance from the XVIIIth-century red-bricked house. For figure subjects she paints many of the local characters.

To sum up, A. K. Browning is among our best contemporary artists, and has devoted her life to the ideal of happiness in paint. Her work, like that of all those who add something to the beauty of the world, has just that difference in that it shows us something that we have not quite seen before but that we recognise at once as a new aspect of eternal truth.

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BOOK REVIEWS

THE assertion, made most frequently, it is true, by the less successful publishers rather than by those whose imprints are now in favour, that the book trade is at a lower ebb even than in 1939, is not without foundation. As is the case in many spheres and professions, particularly in the Arts, the difficult period being experienced by publishers is probably as much the fault of the less desirable elements among them as of the buying public, for so many new publishers, having read in some guide to publishing written by some publisher to discourage new publishers, that, if all other almost insuperable trials and tribulations have been weathered, their first need is a minimum number of titles per year to cover overheads, decide to produce that minimum regardless of the fact that no manuscript of the slightest value has been, or is very likely to be, offered to them.

This short-sighted policy is just one of the factors contributing to the present condition of the book trade. Over-production has loaded the booksellers' shelves with countless titles that tempt all too few readers to dip into their wallets (no longer into their side pockets) for the dubiously valuable instruction or entertainment promised in the ever-hopeful blurb.

It is of small wonder, then, that the publisher who offers well-produced, established titles at a reasonable price is being supported by that still considerable minority that insists on something for its money.

The Folio Society, founded since the late war, caters for just this public, its aim being to publish nicely produced editions of worthwhile books for readers who have taste, but insufficient money to invest in expensive limited editions. The books published by the Society average about 17s. 6d. and cover a fairly wide field of the classics. They are available to non-members through booksellers, but the general high standard of the publications is ensured by the membership scheme, the facilities of which include a bi-monthly magazine on bibliophilic matters and a yearly presentation volume (the current presentation volume, *The Reign of Nero*, by Tacitus, translated by G. G. Ramsay, is handsomely bound and furnished with illustrations by Eric Fraser).

During 1952, the Folio Society has published several notable titles. These include *Alexy Haimatoff*, a virtually unknown novel by Thomas Jefferson Hogg, a memorial edition of A. J. A. Symon's *The Quest for Corvo*, and *The Last Days of Shelley and Byron*, this last now under review, being at once a reprint of Trelawny's classic *Recollections*, and, by virtue of J. E. Morpurgo's editorship, a new book in its own right.

Where Trelawny's account has been incomplete or patently inaccurate, Mr. Morpurgo has drawn on material, some of it generally unknown, from Mary Shelley, Leigh Hunt and other sources. An unreliable biographer, Trelawny, certainly needs an editor so little blinded to the speciousness of his *Recollections* as Mr. Morpurgo. A poseur and a flagrant liar, Trelawny, whose biographical jottings on Shelley and Byron are redolent with improbable detail and pat speeches, fails lamentably to inspire any sustained confidence in his audience. We cannot take his accounts to be more than readable fiction based on a smattering of ascertainable facts. Trelawny spent very little time in the company of Shelley and Byron, for which reason, as Mr. Morpurgo points out, the *Recollections* are justifiably and perhaps most satisfactorily followed with interpolations from other hands.

But although it is impossible to feel confident of Trelawny's veracity, there is much of interest, if only for the sake of comparison, in his personal impressions and comments on events and persons which it may safely be

assumed were to some extent, at least, within his experience. His first meeting with Shelley presents a picture which there seems no reason to doubt:

"Swiftly gliding in, blushing like a girl, a tall thin stripling held out both his hands; and although I could hardly believe as I looked at his flushed, feminine, and artless face that it could be the Poet, I returned his warm pressure. After the ordinary greetings and courtesies he sat down and listened. I was silent from astonishment: was it possible this mild-looking, beardless boy, could be the veritable monster at war with all the world—excommunicated by the Fathers of the Church, deprived of his civil rights by the fiat of a grim Lord Chancellor, discarded by every member of his family, and denounced by the rival sages of our literature as the founder of a Satanic school? I could not believe it; it must be a hoax. He was habited like a boy, in a blue jacket and trousers, which he seemed to have outgrown, or his tailor, as is the custom, had most shamefully stunted him in his 'sizings'."

True, Mary Shelley's impression of the poet was considerably more picturesque, but both convey that sense of gentleness and compassion which, if not always consistently evident, were unquestionably a part of his nature. "As to Botany, how much more profitable and innocent an occupation is it than that absurd and unphilosophical diversion of killing birds, besides the ill taste of giving pain to sensitive and beautiful animals; this amusement of shooting familiarises people with the society of inferiors and the gross and harsh habits belonging to this sort of pursuits."

Trelawny's text is undoubtedly of interest, but the real value of this edition lies in Mr. Morpurgo's editorial notes and in the supplementary sources he has brought in to elucidate and extend the *Recollections*, for these provide a sufficient leavening of authenticity to balance Trelawny's text and give the reader a sense of the probable facts concerning the events truly or imaginatively associated with the lives of the two poets. Byron, it is true, hardly helped his biographers to record a faithful picture of his life by his self-advertisement and adolescent obsession with sin, nor did he intend so to aid them, but the varied sources now available to us make it possible to conjecture with some degree of confidence the actual extent of, for instance, the promiscuous orgies so frequently and joyfully connected with the Byron legend, or the likely circumstances of Shelley's death and cremation. In all probability, then as now, poets behaved in much the same dull way as their publics, their affectations sitting no more naturally upon them than they do to-day.

The book is illustrated with reproductions of portraits of the main characters, and with engravings. Bound in quarter grey and green cloth, it is being published on August 28th at 17s. 6d.

In series with this volume is the Society's edition of the *Letters of Horace Walpole*, also 17s. 6d., edited by W. S. Lewis and similarly illustrated and bound. R. W. Ketton-Cremer, author of the standard biography of Walpole, supplies the Introduction to the selection, which, since it has been chosen by the editor of the Yale edition of Walpole's letters, may be commended with a certain measure of confidence.

Some four thousand letters written by Walpole are known to have survived. Mr. Lewis has made a selection of over seventy, written to some twenty of Walpole's correspondents, but although Mr. Ketton-Cremer's Introduction reveals a praiseworthy desire to see only the best in Walpole's character, it cannot be said that the letters chosen succeed in disguising the deficiencies so frequently ascribed to him. A handful of correspondence, the construction and choice of

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words in which may indicate some depth of sensibility on some matter or other, scarcely can be taken as evidence that a man's nature and outlook were basically less superficial and more deserving of our respect than has been made out. Let credit be given where, and for what, it is due, but in the case of Walpole, once we have admitted the attraction of his wit, his gossip, and his literary skill, it would be best to leave the subject of an interesting and clever dilettante without attempting further embroidery or needlessly generous speculation. This is not to suggest that this Introduction embarrasses to the extent, say, of some of Wilde's biographers, to whose minds personality and character were as easily equated as sexual abnormality and depth of soul, but too far a swing towards complete exoneration is of as little value to the judgment of posterity as is unrelieved prejudice. It is possible to enjoy the anecdotes surrounding Walpole's small gothic castle, Strawberry Hill, as much as his own mordant dismissal of Bishop Warburton, without seriously taxing our minds and tempers with classic controversies over the seamier side of a man who put some very fine writing into the world.

The other classics offered by the Folio Society this year include *Madame Bovary*, translated by E. Marx-Aveling, with dry-point engravings by Grau Sala, *Antony and Cleopatra*, introduced by Sir Laurence Olivier (the third volume in the Folio Shakespeare), Conrad's *Two Tales of the Congo*, with engravings by Dolf Rieser, and *The Book of Psalms*, written out as poetry by Helen Hinkley.

It would repay any serious collector of distinguished works to look into the opportunities afforded by the Society for the extension or foundation of a sound library of indispensable books.

J. W.-T.

ENGLISH TABLEGLASS. By E. M. ELVILLE. Country Life (London) and Charles Scribner's Sons (New York). 42s.

The XVIIIth century was the great period for English tableglass, when beauty of design and craftsmanship blended so perfectly with the qualities of the glass-of-lead discovered in 1676 by the Englishman, George Ravenscroft. Nevertheless, the prelude to this period makes as fascinating a study as its aftermath in the XIXth century, when abuse and ruthless mishandling of the material caused English glass to suffer a period of unpopularity from which it is only now recovering.

But in surveying English glass from its beginnings in the Roman period to modern times, the author does not rob the XVIIIth century of its rightful limelight; on the contrary. His assessment of the characteris-



An early example of "Silesian" stem which appeared soon after the accession of George I in 1714.

tics and aesthetic qualities of English glass generally, tend to throw it into sharper perspective as a classic period. More than half the book has been devoted to this happy hunting ground of the collector and the connoisseur, in which much fresh and clearly presented information is given on form, style and decoration and the many influences affecting them throughout the XVIIIth century. These chapters alone make the book indispensable to the experienced collector and the would-be collector alike.

The author explains in the preface, however, that this is not the real object of the book. He claims that although a comprehensive knowledge of form and decoration has been the basis of all serious collecting since the time of Hartshorne, such knowledge is not enough if the scope of the collector is to be widened. He should extend his knowledge of the material, and should familiarise himself with its hidden characteristics, for they may prove equally, if not more, important to him than obvious ones.

The material, glass, has therefore been thoroughly discussed in the opening chapters in order to convey an early appreciation and sensitiveness as to its quality. The collector will then be in a better position to understand the early struggles of the English glassmakers, to judge their contribution to an art of nearly three thousand years' standing, and to assess the merit of his specimens.

One of the difficulties, one might almost

say dangers, the collector has to face, is that in many cases he has little or no authentic knowledge or information as to what glass is or how the specimens he values are made. This gives opportunity to the skilful "faker." In respect of imitations glass is no different from any other commodity. Once a style or fashion has met with popularity it has been the subject of almost universal reproduction and imitation. There is no better example of this than Irish glass. More "genuine Waterford glass" has been sold all over the world than ever saw the inside of an Irish glasshouse.

There is a difference, of course, between the deliberate fake and the innocent imitation, but whether the purpose of the reproduction is malicious or not makes very little difference to the collector when he finds he has not purchased the genuine article. The author points out that fakes—he refers to them more kindly as reproductions—can be found anywhere and often in the most unexpected places; moreover, they have improved in quantity and quality during the last ten or fifteen years.

The author has therefore surveyed, in two most important concluding chapters, the usual aids recommended for the detection of fakes, such as the pontil-mark, colour, ring, mould marks and seams, weight, test for lead, form and workmanship. He reasons in a convincing manner that although such tests may serve as a guide, none of them furnishes proof that a specimen is genuine; indeed, a specimen may pass all the above-mentioned tests with honours and still be the most flagrant imitation.

The collector is not left in this state of insecurity, however. New methods have been established for distinguishing the genuine from the imitation without in any way endangering specimens. The specific gravity of the glass, examination under special light rays, such as polarised light and ultra-violet rays, are discussed in detail, in a manner easy to follow for those unversed in the mysteries of science, and the results of an examination of some hundreds of specimens are summarised. The investigations have exploded theories that have remained unchallenged since the time of Dossie in 1758, and will constitute a most valuable aid to both dealers and collectors alike in proving the authenticity of their specimens.

Other chapters include the decoration of glass by cutting, enamelling and engraving, an account of old English glasshouses, and XIXth-century and modern glassware.

This well-presented book consists of 275 pages with 136 photographs of great value to the collector. The author is to be congratulated on what is undoubtedly a scholarly effort, and none interested in glass can afford to be without a copy.

Cover Plate

Samuel Scott has of recent years taken his rightful place as an early landscape man of the British School whose work need fear no comparison with that of Canaletto. Scott has tended to suffer in the past by being regarded as a kind of native imitator of the Venetian painter, who decided to work in the vein as the result of Canaletto's vogue here. Actually—though we cannot disregard the possibility that Scott was influenced by the report of Canaletto's vogue in Venice and the purchase of his pictures by the aristocratic Grand Tourists—Scott was evidently seeing the beauty of the Thames and the London buildings before 1746 when Canaletto first visited London. The National Gallery picture of Old London Bridge is usually dated 1745 from the evidence of the buildings, and it is obviously a mature work in this vein. He may, indeed, have seen Canaletto's work, but, much more, he had seen the Thames, the Old London Bridge with its houses, and the newly built Westminster Bridge with his own artist's eyes. They, and the gracious buildings along the river bank, obviously enchanted him. He did many paintings of the one in gradual demolition, and the other as it was building and after that historic and triumphant opening in 1750.

It was his second bid for fame. The first, as the artist of sea battle pieces, had established his reputation, as well it might when we consider the spirited canvases in the National Maritime Museum at Greenwich and elsewhere. So it may be that in the comparatively early stages of this second period of the London views he was com-

peting soon not only with the newly arrived fashionable Canaletto but with his own reputation. The picture we reproduce reveals how perfectly he succeeded. His genius with the boats and shipping stood him in good stead; the painstaking exactitude of detail which was demanded of the artist drawing men o' war enabled him to become the excellent architectural painter; his water and skies make him a first-rate landscape man. The years were yet to come when he would play his part in the history of English landscape by being one of the first "topographical tramps," drawing country seats in brilliant line with water-colour wash. This fine canvas which we reproduce belongs at present to Leggett's, and can be seen in their St. James's Galleries.

Brighton Antique Dealers' Fair

Her Highness Princess Marie Louise opened the Second Brighton Antique Dealers' Fair at the Brighton Corn Exchange on Wednesday, July 16th.

The Princess was received by the Mayor of Brighton (Ald. Miss Dorothy Stringer), the Mayor and Mayoress of Hove (Cr. and Mrs. A. E. Brocke), Major Stewart-Browne, chairman of the Brighton and Hove Antique Dealers' Association, Miss Mollie Barnes, organiser of the Fair, and Mr. William Teeling, M.P. for the Pavilion Division.

Major Stewart-Browne presented the Princess, who is a well-known collector of Napoleonic mementoes, with a miniature portrait of Napoleon on porcelain.

SALE ROOM NOTES & PRICES

BY BRICOLEUR

PICTURES. Amongst pictures sold at Christie's has been a W. van de Velde, a seascape with a Dutch yacht with men-o'-war in a fresh breeze, 23 in. by 32 in., 1,100 gns. A Salomon van Ruisdael, "Waiting for the Ferry," on panel 16½ in. by 21 in., 600 gns.; and a study of insects, reptiles, butterflies, beetles, etc., by J. van Kessel, on panel 12 in. by 17 in., 280 gns.

In other sales a C. Krieghoff picture of an Indian moccasin seller, in the snow, 12½ in. by 9 in., made 85 gns.; two P. Monamy panels, one signed, one a naval engagement and the other a bay scene with men-o'-war, 45 in. by 58 in. and 27 in. by 35 in., 140 gns. and 100 gns. A river scene by Esias van de Velde, signed and dated 1623, on panel 10½ in. by 18 in., 190 gns.; a P. Nasmyth, 1826, "A Winding Road with a distant view of St. Paul's," 23 in. by 29½ in., 300 gns., and another Nasmyth, 1831, "The Edge of a Wood," on panel 13½ in. by 17½ in., 270 gns.

A portrait of Queen Victoria by Sir D. Wilkie, R.A., 30 in. by 25 in., made 98 gns.; "The Edge of the Field," by F. W. Watts, 23½ in. by 20 in., 155 gns.; and "The Music Lesson," by F. Willems, on panel 38 in. by 26 in., 380 gns.; "The Moorish Dance," by F. A. Heullant, on panel 20 in. by 36 in., 150 gns. A flowerpiece of tulips, by H. Soutine, 19 in. by 16 in., exhibited at the Irish Exhibition of Living Art, 1948, made 620 gns. A fête champêtre picture by A. T. J. Monticelli, 11½ in. by 18½ in., 110 gns. Two pictures by Georges Groegaert, "Testing his Bow," and "Sharpening his Pen," 13 in. by 10 in., brought 210 gns. the pair. "Arranging Flowers," a panel by F. Stevens, 28 in. by 22 in., 130 gns.

A Jacopo Sellaio picture of the Nativity, a tondo 35 in. diam., made 600 gns., and in the same sale, "A Groom holding a Bay Hunter," 38 in. by 47 in., by C. Towne, 920 gns. "The Edge of a Wood," by J. B. C. Corot, 21 in. by 25 in., 100 gns.

Drawings included a Sam Palmer, "The Ferry Boat, Mont Cenis," 10½ in. by 14½ in., 90 gns., a black and brown chalk with grey wash drawing by Gainsborough, of two donkeys by an old tree, 9 in. by 11½ in., 75 gns.; and a J.L.A.T. Gericault pencil and wash, "Chevaux de Course," 11½ in. by 15½ in., 75 gns.

Robinson and Foster's sold a panel by N. Lepice, "A Lady preparing for her Bath," for £120 15s.; a landscape and river scene by F. W. Watts for £115 10s.; and a portrait of the Emperor Maximilian in armour and jewelled robe, on panel by B. Strigel, for £567

Phillips, Son and Neale sold a pair of Italian interior scenes by Constantini, signed and dated 1876-7, 15 in. by 23 in., for £75, a conversation-piece, signed on panel by A. Ghanello, 12 in. by 18 in., £75, and a B. Sachs conversation-piece, a party of late XVIIIth-century ladies and gentlemen entertained at supper by a gypsy, signed, 12 in. by 15 in., £70.

The triptych by Jan van Scorel, sold at Sotheby's, was believed to have been in the Nieuwe Kerk at Delft until 1556, and subsequently in private collections in Holland. It depicted Christ as Gardener, with St. Mary Magdalen and the donors. The overall size of the three parts was 82 in. by 112 in., and the triptych sold for £2,400.

Another important picture was the Henri Fantin-Latour still-life, an arrangement of dahlias in a glass vase, signed and dated 1880, 17½ in. by 14½ in., which made £1,300. Another Fantin-Latour still life, of roses, carnations and other summer flowers, 14½ in. by 12½ in., sold for £920; and two others, signed and dated 1871 and 1879, made £700 and £780 (10½ in. by 15½ in. and 15½ in. by 13½ in.).

A conversation piece by John Zoffany, of the Morse family, one girl playing a harpsichord, against an architectural and red-curtained background, 42½ in. by 39½ in., made £780; and a Thomas Gainsborough portrait of John Purling, wearing a red coat edged with gold, in a painted oval, 29½ in. by 24½ in., £650. A Daniel Gardner portrait of Miss Harriet Carrett, in a long white dress and feathered hat, signed and dated 1782, 37½ in. by 27½ in., £160. A small portrait by Sir Antony van Dyck of Cornelius van der Geest, a *grisaille* panel, 9½ in. by 7½ in., brought £150.

An interior of a rustic kitchen by David Teniers the Younger, with a woman peeling onions and an abundance of fruit and vegetables, signed on panel 13 in. by 18½ in., sold for £350. There were also three panels by Jan van Goyen; a village on the banks of a river, 10½ in. by 16½ in., £1,000; a road in the dunes, 13 in. by 13 in., £250; and an inland water with three rowing boats, 10½ in. by 13½ in., £300.

A still life by W. Kalf, of oranges and lemons and a loaf of bread, with a silver-gilt cup, wine glasses, etc., 29½ in. by 24½ in., £520.

A drawing in the same sale, a pen and ink and brown and blue wash, by Antonius van den Wyngaerde, a panoramic view of Rome, 8½ in. by 49 in., £220.

SILVER. A Charles II plain cylindrical tankard and cover, 6½ in. high, maker's mark S.R., a pellet below, 1675, 24 oz. 15 dwt., brought £185 at Christie's. A two-handled porringer and cover of 1680, maker's mark R.L., a trefoil below, 6 in. high, 15 oz. 19 dwt., made £98; and a Charles II silver-gilt teacup, on a rim foot and engraved with a band of flowers and foliage, 3½ in. diam., 1684, maker's mark probably I.C., 1 oz. 15 dwt., £68. A silver-gilt toilet service in Charles II taste, comprising twelve pieces, with a weight (without brushes) of 190 oz. 15 dwt., sold for £175. An American tea and

coffee service, with fluted bodies and chased with flowers, comprising nine pieces, gross weight 514 oz., £175.

In another sale a George II large dish stand and lamp, by James Shruder, 1739, 71 oz. 2 dwt., made £105; a George II spherical soap box on a circular moulded foot and with a screw-on cover pierced with arabesque scrollwork, engraved with a crest, by Gabriel Sleath, 1730, 8 oz. 17 dwt., £82. A tea and coffee service of 1803, comprising a plain oval teapot, vase-shaped coffee pot, oval sugar basin and cream jug, with gadrooned borders, by T. and D. Leader of Sheffield, gross weight 65 oz. 6 dwt., £195. A George II small plain table bell, with a baluster handle, 3½ in. high, 1746, 4 oz. 1 dwt., made £50. A large circular salver, on four scroll feet, 25½ in. diam., 1830, 205 oz. 7 dwt., described on an inscription as "the largest prize ever run for by a Greyhound," made £100.

A George II square waiter, on four feet and chased with grapes, by Paul de Lamerie, 1737, 12 oz. 18 dwt., brought £95, and a large circular salver on four eagles' wing and claw feet, chased with Chinese figures, 21 in. diam., 161 oz. 6 dwt., £52.

Sotheby's sales included a pair of early George II heavy table candlesticks by Charles Hatfield, 1728, with octagonal baluster stems each mounted with three figures of *putti* supporting the sconces, 58 oz., with detachable nozzled by William Cate, about 1760, 5 oz. 2 dwt., £200. A pair of Queen Anne small table candlesticks by Simon Pantin, 1712, with tapered octagonal stems and moulded bases, 7½ in. high, 29 oz. 9 dwt., £210; and a pair of early George II small table candlesticks with the maker's mark I.H. (or H.I.), 1729, of octagonal section and with moulded bases, 25 oz. 13 dwt., £82. A small pair of William and Mary candlesticks by Anthony Nelme, 1690, with baluster stems, octagonal bases and engraved with the arms of Fitzgerald, 12 oz. 15 dwt., brought £260.

An interesting George III boat-shaped cruet by Hester Bateman, with beaded borders, fitted with a pierced cylindric mustard pot with blue glass liner, vase-shaped caster and two bottles with stoppers, 12½ in. wide, fully marked, 1790, 21 oz. 2 dwt. (excluding glass), made £125.

There were also two bullet-shaped teapots, one by Augustus Courtauld of 1730, engraved on the shoulders with a contemporary decoration of winged masks, flowerheads and foliate scrolls and a tapered straight-sided spout, 11 oz. 18 dwt. (all in), £200, and the other of 1775, a miniature Irish pot, the body plain except for armorials, a curved spout and scroll handle, by Matthew West, Dublin, 1775, 4 oz. 14 dwt., £115. This had the arms of Shee.

Another interesting lot were two George III foxhead stirrup cups, believed to be one of only two known pairs, maker's mark I.L., 1773, 9 oz. 4 dwt., one slightly smaller than the other, possibly intended as fox and vixen masks, vigorously modelled, the ears laid back and the teeth bared, £140. A William and Mary tankard with a tapered cylindrical body, cap-shaped cover and scroll thumbpiece, 7 in. high, fully marked, maker's mark I.Y., a horse between, 1692, 24 oz. 14 dwt., £105. A Georgian oblong tea tray had a stirring history, having been presented, according to the inscription, to "Thomas Oliverson, Esq., by the Underwriters on a Policy of Insurance . . . to testify their high and lasting sense of the zeal and ability with which he detected, combated, and finally defeated a most villainous and artfully contrived attempt to rob them of Property to the extent of £5,390. March, 1824." The tray, maker's mark C.F., 1823, 85 oz., sold for £120. It is known that the culprits, who attempted to burn the ship, were brought to justice.

Table silver included two services; a fiddle pattern, engraved with a crest, comprising 195 pieces, English and Scottish Georgian and later dates, 380 oz. (all in), £115; and a service of reeded fiddle pattern, engraved with a crest, comprising 158 pieces, mostly Victorian, 361 oz. 5 dwt., £130.

FURNITURE. Recent furniture sold at Christie's included a set of six Chippendale mahogany chairs, with fluted uprights and waved top rails, pierced and tapering splats and cabriole legs, which sold for 235 gns. A set of four Regency ebonised arm-chairs, with "X"-shaped supports to the rectangular backs and the arm terminations carved and gilt with lions' heads with wavy manes, on curved legs with ormolu claw feet, 145 gns. A Regency mahogany writing-chair with a semi-circular back and ormolu rams' heads, on curved legs with claw feet, made 50 gns. A pair of Adam giltwood torchères, with circular tops, each with three supports surmounted by rams' heads and with hoof feet, 58 in. high, 75 gns. A Regency small mahogany reading-table, 23 in. wide, with a rectangular lifting panel to the top forming a reading-stand and the centre with a two-tier revolving bookstand, on four curved legs, brought 46 gns.

An unusual pair of Sheraton satinwood cabinets, in the Louis XVI style, one fitted as an upright secretaire with a fall-down front, and the other with a panelled door with open shelves below, the tops inset with white marble slabs, 27 in. wide, made 370 gns. A Chippendale mahogany tripod table with the border to the top carved with egg-and-dart moulding, on a fluted column and baluster stem with cabriole legs, 31 in. diam., sold for 95 gns. A smaller Chippendale mahogany tripod table, 17½ in. diam., with a waved border to the circular top, a baluster stem and cabriole legs carved at the knees with *cabochon* and pendant acanthus leaves terminating in foliate club feet, made 80 gns. Six Queen Anne walnut chairs, with cabriole legs and the seats and high rectangular backs covered in patterned pale blue damask, made 75 gns. A George I walnut centre table with a moulded gallery to the rectangular top, containing a long drawer

and with cabriole legs with club feet, 39 in. wide, 55 gns. A small Sheraton mahogany bureau with a sloping front enclosing pigeon-holes, five small drawers and a central cupboard, with four long drawers below, on bracket feet and inlaid with a satinwood band, 22 in. wide, 52 gns.

A reproduction Georgian 3-pedestal mahogany dining-table, with "D"-shaped ends, 11 ft. 6 in. extended, made £58 at Phillips, Son and Neale, a set of ten mahogany dining-chairs with overstuffed seats and square backs, £90, and a set of Chippendale mahogany dining-chairs, comprising six single chairs and two arm-chairs, £158.

Knight, Frank and Rutley sold a Georgian mahogany serpentine chest of four long drawers, 3 ft. 6 in. wide for £86; a walnut pedestal desk of nine drawers and with a leather-lined top, £80; and a mahogany "D"-end dining-table, of Georgian style, with pedestal supports, extending to 11 ft. 5 in., for £87 10s. This firm also auctioned the important contents of the Red House at Beckenham, a report of which will be included in our next issue.

Robinson and Foster offered a set of six Italian carved and gilt chairs, covered in Genoa velvet, for which £110 5s. were bid, an Italian gilt day-bed, *en suite*, £50 8s.; and a pair of Venetian gilt and decorated corner cupboards, 32 in. wide, £162 15s.

Rowland Gorrings of Lewes sold a collection of old English furniture, including a Georgian mahogany tallboy, for £31; a mahogany kneehole writing-table, £30; and some walnut chests of drawers from £20 to £26.

FRENCH FURNITURE. Mr. Davis Somerset sent some French furniture to Christie's. A pair of Louis XV marquetry encoignures, both signed by D. Genty, of serpentine form and each with a door enclosing a shelf, mounted with oval ormolu plaques cast and chased with birds supporting festoons with military trophies, 31 in. wide, 310 gns. A Louis XV satinwood and mahogany upright secretaire, with the usual arrangement—a long drawer in the frieze, a fall-down front enclosing a nest of small drawers and long drawers below, the front inset with Sevres porcelain plaques painted with bouquets of roses tied by blue ribbons, and with ormolu matted borders and chiselled mounts, 32 in. wide, also 310 gns.

In "Other Properties" was a Louis XV kingwood commode signed by J. F. Dubut, M.E. (in two places), with a shaped front and containing three short and two long drawers, with ormolu foliage escutcheons and handles, and corner mounts cast and chased with Medusa masks, surmounted by a Brescia marble slab, 50 in. wide, 180 gns.; a Régence rosewood commode with an illegible signature and the style "M.E.", of serpentine shape and with two long and two short drawers, veneered in panels and with ormolu escutcheons, handles and corner plaques, 57 in. wide, 145 gns. Judging from the recent sales of French early XVIIIth-century furniture, it seems that the value of such pieces is increasing. A few years ago the usual auction value of Régence commodes was about one-third less.

Phillips, Son and Neale sold a Louis XV style *poudreuse* table of heart-shape, veneered with kingwood and parquetry, by Henri Dassant & Cie., 1891, 20 in. wide, for £110.

PAPERWEIGHTS. Although the value of French paperweights has been steadily increasing since the end of the war, there are few who anticipated that a single example would bring £1,300. This record bid was made at Sotheby's sale of July 1st for an extremely rare weight enclosing a green and yellow salamander curled on a rockwork base. This piece, 4½ in., diameter, seems to be the largest weight of the type so far recorded, and must have been a special order.

The second in importance in this remarkable collection, formed by the late Mrs. Applewhite-Abbott and sold by order of her daughter, Lady Dugan of Victoria, was a paperweight, probably made at Clichy, of hitherto unrecorded type, with four mushroom-coloured

caterpillars of varying sizes crawling about and eating a dew-besattered green leaf, 3½ in. diameter. This sold for £1,200.

It has been said that the collector rarely gave as much as £20 for an example, and never exceeded £50. A St. Louis apple-green encased overlay weight with an upstanding group of red, white and blue honey-coloured flowers with green leaves in the centre, and with "windows" showing a fox and hound, 3 in., sold for £900. A Clichy overlay weight, the centre with a brilliantly formed upstanding white basket of canes including a "Clichy" rose, 2½ in., made £400. This can be compared to Fig. III in the E. M. Elville's article, "Glass Paperweights" in *APOLLO*, May 1948. A St. Louis salamander weight, with the gilt animal curled on the top of the spherical weight, which was decorated with blue loops on an opaque-white ground, 3½ in., made £250. A Baccarat weight with an unusual chequer design of turquoise rods on a latticino ground, dated 1849, 3½ in., made £240, and a Clichy faceted weight with a dark blue field centred by a *crystallo-ceramic* portrait inscribed "Ste Palmire," within a finely set wreath of small white florettes divided by Clichy roses, 3½ in., £110.

Two flower weights, one St. Louis, with a lustrous moss-like cushion ground on which lay a pink flower spray with green leaves, 3½ in., and the other a Clichy weight with a bouquet of three flowers tied at the base with a pink ribbon, 3 in., brought £195 and £180 respectively. A St. Louis faceted weight with a garland of flower sprays set in a translucent red cushion ground, 2½ in., made £200, and a St. Louis mushroom weight, inscribed S.L. and dated 1848, with concentric rows of pink, pale green, white, blue and white florettes in a basket of lime-yellow and red, 3 in., sold for £240, and a large St. Louis dahlia weight with vividly coloured bright bluish-mauve petals, 3½ in., £175. A gentian weight, 2½ in., made £115; and an example of the St. Louis millefiori weights, with a silhouette cane of dancing figures, inscribed S.L. and dated 1848, 3 in., £135. A St. Louis carpet-ground weight, with silhouette canes of a dancing horse, camel and dog, with the same initials and date, 2½ in., £245.

Amongst paperweight collectors, who do not believe that top prices have yet been reached, this sale will be historic.

RENAISSANCE JEWELLERY. A collection was dispersed at Sotheby's, including a XVIth-century enamelled-gold jewel, perhaps a cap badge, formed as an eagle with wings displayed and a pearl in its mouth, 2½ in., £190. A XVIth-XVIIth-century pendant jewel, with an oval cameo head of a satyr in dark green agate in a gold open-work mount enamelled in red, suspended from a star-shaped cluster, 6½ in., £115. An Italian XVIth-century pendant figure of a dog, with right forepaw raised, the gold body enamelled white and with a blue collar, pearls suspended from its paws, 2 in., £130. A Spanish XVIth-XVIIth-century pendant eagle with wings displayed, in gold with black scaling, the body set with a large *cabochon* ruby set with smaller rubies, 3½ in., £170. A fine South German XVIth-XVIIth-century pendant formed as a nef, with a baroque hull richly jewelled and with an animal figurehead, sailors climbing up the rigging and pendant from a half-length figure playing a lute, 3½ in., £500.

Exhibitions of Beauty and History

For those who enjoy fine things in noble and historic settings two exhibitions of supreme importance have been opened this month. One is the magnificent Wellington Museum at Apsley House; the other, the Regency Exhibition at the Royal Pavilion, Brighton. The Regency period dominates both; and, indeed, a number of the fine pieces at Brighton have been loaned by the Duke of Wellington, who has so splendidly given the great house in Piccadilly and its treasures to the nation to be administered by the Victoria and Albert Museum. This is certainly one of London's supreme attractions from whatever standpoint one views it. The house itself, repaired and renovated almost exactly as it was in the days of the Great Duke, is a dream. It demands a visit if only to look, from the windows of the great Waterloo Gallery, at the view of Hyde Park which delighted Wellington so much. The rooms, the decoration, the vast chandeliers, the furniture, the porcelain, plate and silver (much of it, like the Victory Service and the Wellington Shield, world-famous), the sculpture, swords, medals and orders: almost every department of interest offers incredibly fine specimens. The picture collection is not the least of the attractions. If the five works by Velazquez, especially the famous "Water-Seller of Seville," are outstandingly impressive, it is the intimate charm and high quality of the Dutch and Flemish pictures which prove the surprise.

The Pavilion at Brighton is a perfect period piece in more playful mood. Only that period could have produced this unbelievable pastiche of styles and have united them into a synthesis. Here again the work of collection and showmanship has been perfectly done. The resurgence of the Pavilion itself, with its chinoiserie and other Eastern mannerisms jostling the classicism left over from the XVIIIth century and the coming solidity of the XIXth, is itself a triumph. Into these rooms, from a host of sources—public, private and trade—has been collected convincingly right pieces. The great table in the banquetting room is lavishly set with silver-gilt plate and exquisite glass and cutlery. Everything, from the impressive kitchen utensils (which are one of the loans from Apsley House) in the great kitchen to the lustres and candelabras, serve to remind us that there was style in those days—at least for the favoured few who gathered around "Prinny."

H. S.

CURRENT SHOWS AND COMMENTS

(Continued from page 33)

comings there remains a very real achievement, and a courage in working out this tremendous theme. The wash-drawing of "Eve" shows the basis in naturalism from which Miss Pomerance starts and her standing on that plane. The large canvases embodying all the studies section by section are her final test.

One landscape artist who has this month a fascinating one-man show is Denis Peploe at the Hazlitt Gallery. The gallery plans to introduce to London some of the Scottish artists whose strong colour and bold—perhaps overbold—design has established something of a school in Glasgow. Peploe is one of the best of these men. He has recently been working in Cyprus, but I personally enjoy him best when he is interpreting his native Scotland in cool colour and simplified form. I feel that he needs to realise the forms of clouds equally with the more solid things of earth and the shapes of water. But maybe this takes us straight back to Constable from whom he started; and to what better mentor can a landscape artist go?

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words in which may indicate some depth of sensibility on some matter or other, scarcely can be taken as evidence that a man's nature and outlook were basically less superficial and more deserving of our respect than has been made out. Let credit be given where, and for what, it is due, but in the case of Walpole, once we have admitted the attraction of his wit, his gossip, and his literary skill, it would be best to leave the subject of an interesting and clever dilettante without attempting further embroidery or needlessly generous speculation. This is not to suggest that this Introduction embarrasses to the extent, say, of some of Wilde's biographers, to whose minds personality and character were as easily equated as sexual abnormality and depth of soul, but too far a swing towards complete exoneration is of as little value to the judgment of posterity as is unrelieved prejudice. It is possible to enjoy the anecdotes surrounding Walpole's small gothic castle, Strawberry Hill, as much as his own mordant dismissal of Bishop Warburton, without seriously taxing our minds and tempers with classic controversies over the seamier side of a man who put some very fine writing into the world.

The other classics offered by the Folio Society this year include *Madame Bovary*, translated by E. Marx-Aveling, with dry-point engravings by GRAN Sala, *Antony and Cleopatra*, introduced by Sir Laurence Olivier (the third volume in the Folio Shakespeare), Conrad's *Two Tales of the Congo*, with engravings by Dolf Rieser, and *The Book of Psalms*, written out as poetry by Helen Hinkley.

It would repay any serious collector of distinguished works to look into the opportunities afforded by the Society for the extension or foundation of a sound library of indispensable books.

J. W.-T.

ENGLISH TABLEGLASS. By E. M. ELVILLE. Country Life (London) and Charles Scribner's Sons (New York). 42s.

The XVIIIth century was the great period for English tableglass, when beauty of design and craftsmanship blended so perfectly with the qualities of the glass-of-lead discovered in 1676 by the Englishman, George Ravenscroft. Nevertheless, the prelude to this period makes as fascinating a study as its aftermath in the XIXth century, when abuse and ruthless mishandling of the material caused English glass to suffer a period of unpopularity from which it is only now recovering.

But in surveying English glass from its beginnings in the Roman period to modern times, the author does not rob the XVIIIth century of its rightful limelight; on the contrary. His assessment of the characteris-

tics and æsthetic qualities of English glass generally, tend to throw it into sharper perspective as a classic period. More than half the book has been devoted to this happy hunting ground of the collector and the connoisseur, in which much fresh and clearly presented information is given on form, style and decoration and the many influences affecting them throughout the XVIIIth century. These chapters alone make the book indispensable to the experienced collector and the would-be collector alike.

The author explains in the preface, however, that this is not the real object of the book. He claims that although a comprehensive knowledge of form and decoration has been the basis of all serious collecting since the time of Hartshorne, such knowledge is not enough if the scope of the collector is to be widened. He should extend his knowledge of the material, and should familiarise himself with its hidden characteristics, for they may prove equally, if not more, important to him than obvious ones.

The material, glass, has therefore been thoroughly discussed in the opening chapters in order to convey an early appreciation and sensitiveness as to its quality. The collector will then be in a better position to understand the early struggles of the English glassmakers, to judge their contribution to an art of nearly three thousand years' standing, and to assess the merit of his specimens.

One of the difficulties, one might almost



An early example of "Silesian" stem which appeared soon after the accession of George I in 1714.

say dangers, the collector has to face, is that in many cases he has little or no authentic knowledge or information as to what glass is or how the specimens he values are made. This gives opportunity to the skilful "faker." In respect of imitations glass is no different from any other commodity. Once a style or fashion has met with popularity it has been the subject of almost universal reproduction and imitation. There is no better example of this than Irish glass. More "genuine Waterford glass" has been sold all over the world than ever saw the inside of an Irish glasshouse.

There is a difference, of course, between the deliberate fake and the innocent imitation, but whether the purpose of the reproduction is malicious or not makes very little difference to the collector when he finds he has not purchased the genuine article. The author points out that fakes—he refers to them more kindly as reproductions—can be found anywhere and often in the most unexpected places; moreover, they have improved in quantity and quality during the last ten or fifteen years.

The author has therefore surveyed, in two most important concluding chapters, the usual aids recommended for the detection of fakes, such as the pontil-mark, colour, ring, mould marks and seams, weight, test for lead, form and workmanship. He reasons in a convincing manner that although such tests may serve as a guide, none of them furnishes proof that a specimen is genuine; indeed, a specimen may pass all the above-mentioned tests with honours and still be the most flagrant imitation.

The collector is not left in this state of insecurity, however. New methods have been established for distinguishing the genuine from the imitation without in any way endangering specimens. The specific gravity of the glass, examination under special light rays, such as polarised light and ultra-violet rays, are discussed in detail, in a manner easy to follow for those unversed in the mysteries of science, and the results of an examination of some hundreds of specimens are summarised. The investigations have exploded theories that have remained unchallenged since the time of Dossie in 1758, and will constitute a most valuable aid to both dealers and collectors alike in proving the authenticity of their specimens.

Other chapters include the decoration of glass by cutting, enamelling and engraving, an account of old English glasshouses, and XIXth-century and modern glassware.

This well-presented book consists of 275 pages with 136 photographs of great value to the collector. The author is to be congratulated on what is undoubtedly a scholarly effort, and none interested in glass can afford to be without a copy.

Cover Plate

Samuel Scott has of recent years taken his rightful place as an early landscape man of the British School whose work need fear no comparison with that of Canaletto. Scott has tended to suffer in the past by being regarded as a kind of native imitator of the Venetian painter, who decided to work in the vein as the result of Canaletto's vogue here. Actually—though we cannot disregard the possibility that Scott was influenced by the report of Canaletto's vogue in Venice and the purchase of his pictures by the aristocratic Grand Tourists—Scott was evidently seeing the beauty of the Thames and the London buildings before 1746 when Canaletto first visited London. The National Gallery picture of Old London Bridge is usually dated 1745 from the evidence of the buildings, and it is obviously a mature work in this vein. He may, indeed, have seen Canaletto's work, but, much more, he had seen the Thames, the Old London Bridge with its houses, and the newly built Westminster Bridge with his own artist's eyes. They, and the gracious buildings along the river bank, obviously enchanted him. He did many paintings of the one in gradual demolition, and the other as it was building and after that historic and triumphant opening in 1750.

It was his second bid for fame. The first, as the artist of sea battle pieces, had established his reputation, as well it might when we consider the spirited canvases in the National Maritime Museum at Greenwich and elsewhere. So it may be that in the comparatively early stages of this second period of the London views he was com-

peting soon not only with the newly arrived fashionable Canaletto but with his own reputation. The picture we reproduce reveals how perfectly he succeeded. His genius with the boats and shipping stood him in good stead; the painstaking exactitude of detail which was demanded of the artist drawing men of war enabled him to become the excellent architectural painter; his water and skies make him a first-rate landscape man. The years were yet to come when he would play his part in the history of English landscape by being one of the first "topographical tramps," drawing country seats in brilliant line with water-colour wash. This fine canvas which we reproduce belongs at present to Leggett's, and can be seen in their St. James's Galleries.

Brighton Antique Dealers' Fair

Her Highness Princess Marie Louise opened the Second Brighton Antique Dealers' Fair at the Brighton Corn Exchange on Wednesday, July 16th.

The Princess was received by the Mayor of Brighton (Ald. Miss Dorothy Stringer), the Mayor and Mayoress of Hove (Cr. and Mrs. A. E. Brocke), Major Stewart-Browne, chairman of the Brighton and Hove Antique Dealers' Association, Miss Mollie Barnes, organiser of the Fair, and Mr. William Teeling, M.P. for the Pavilion Division.

Major Stewart-Browne presented the Princess, who is a well-known collector of Napoleonic mementoes, with a miniature portrait of Napoleon on porcelain.

SALE ROOM NOTES & PRICES

BY BRICOLEUR

PICTURES. Amongst pictures sold at Christie's has been a W. van de Velde, a seascape with a Dutch yacht with men-o'-war in a fresh breeze, 23 in. by 32 in., 1,100 gns. A Salomon van Ruisdael, "Waiting for the Ferry," on panel 16½ in. by 21 in., 600 gns.; and a study of insects, reptiles, butterflies, beetles, etc., by J. van Kessel, on panel 12 in. by 17 in., 280 gns.

In other sales a C. Kriehoff picture of an Indian moccasin seller, in the snow, 12½ in. by 9 in., made 85 gns.; two P. Monamy panels, one signed, one a naval engagement and the other a bay scene with men-o'-war, 45 in. by 58 in. and 27 in. by 35 in., 140 gns. and 100 gns. A river scene by Esias van de Velde, signed and dated 1623, on panel 10½ in. by 18 in., 190 gns.; a P. Nasmyth, 1826, "A Winding Road with a distant view of St. Paul's," 23 in. by 29½ in., 300 gns., and another Nasmyth, 1831, "The Edge of a Wood," on panel 13½ in. by 17½ in., 270 gns.

A portrait of Queen Victoria by Sir D. Wilkie, R.A., 30 in. by 25 in., made 98 gns.; "The Edge of the Field," by F. W. Watts, 23½ in. by 20 in., 155 gns.; and "The Music Lesson," by F. Willems, on panel 38 in. by 26 in., 380 gns.; "The Moorish Dance," by F. A. Heullant, on panel 20 in. by 36 in., 150 gns. A flowerpiece of tulips, by H. Soutine, 19 in. by 16 in., exhibited at the Irish Exhibition of Living Art, 1948, made 620 gns. A fête champêtre picture by A. T. J. Monticelli, 11½ in. by 18½ in., 110 gns. Two pictures by Georges Groegaert, "Testing his Bow," and "Sharpening his Pen," 13 in. by 10 in., brought 210 gns. the pair. "Arranging Flowers," a panel by F. Stevens, 28 in. by 22 in., 130 gns.

A Jacopo Sellaio picture of the Nativity, a tondo 35 in. diam., made 600 gns., and in the same sale, "A Groom holding a Bay Hunter," 38 in. by 47 in., by C. Towne, 920 gns. "The Edge of a Wood," by J. B. C. Corot, 21 in. by 25 in., 100 gns.

Drawings included a Sam Palmer, "The Ferry Boat, Mont Cenis," 10½ in. by 14½ in., 90 gns., a black and brown chalk with grey wash drawing by Gainsborough, of two donkeys by an old tree, 9 in. by 11½ in., 75 gns.; and a J.L.A.T. Gericault pencil and wash, "Chevaux de Course," 11½ in. by 15½ in., 75 gns.

Robinson and Foster's sold a panel by N. Lepice, "A Lady preparing for her Bath," for £120 15s.; a landscape and river scene by F. W. Watts for £115 10s.; and a portrait of the Emperor Maximilian in armour and bejewelled robe, on panel by B. Strigel, for £567

Phillips, Son and Neale sold a pair of Italian interior scenes by Constantini, signed and dated 1876-7, 15 in. by 23 in., for £75, a conversation-piece, signed on panel by A. Ghanello, 12 in. by 18 in., £75, and a B. Sachs conversation-piece, a party of late XVIIIth-century ladies and gentlemen entertained at supper by a gypsy, signed, 12 in. by 15 in., £70.

The triptych by Jan van Scorel, sold at Sotheby's, was believed to have been in the Nieuwe Kerk at Delft until 1556, and subsequently in private collections in Holland. It depicted Christ as Gardener, with St. Mary Magdalen and the donors. The overall size of the three parts was 82 in. by 112 in., and the triptych sold for £2,400.

Another important picture was the Henri Fantin-Latour still-life, an arrangement of dahlias in a glass vase, signed and dated 1880, 17½ in. by 14½ in., which made £1,300. Another Fantin-Latour still life, of roses, carnations and other summer flowers, 14½ in. by 12½ in., sold for £920; and two others, signed and dated 1871 and 1879, made £700 and £780 (10½ in. by 15½ in. and 15½ in. by 13½ in.).

A conversation piece by John Zoffany, of the Morse family, one girl playing a harpsichord, against an architectural and red-curtained background, 42½ in. by 39½ in., made £780; and a Thomas Gainsborough portrait of John Purling, wearing a red coat edged with gold, in a painted oval, 29½ in. by 24½ in., £650. A Daniel Gardner portrait of Miss Harriet Carrett, in a long white dress and feathered hat, signed and dated 1782, 37½ in. by 27½ in., £160. A small portrait by Sir Antony van Dyck of Cornelius van der Geest, a *grisaille* panel, 9½ in. by 7½ in., brought £150.

An interior of a rustic kitchen by David Teniers the Younger, with a woman peeling onions and an abundance of fruit and vegetables, signed on panel 13 in. by 18½ in., sold for £350. There were also three panels by Jan van Goyen; a village on the banks of a river, 10½ in. by 16½ in., £1,000; a road in the dunes, 13 in. by 13 in., £250; and an inland water with three rowing boats, 10½ in. by 13½ in., £300.

A still life by W. Kalf, of oranges and lemons and a loaf of bread, with a silver-gilt cup, wine glasses, etc., 29½ in. by 24½ in., £520.

A drawing in the same sale, a pen and ink and brown and blue wash, by Antonius van den Wyngaerde, a panoramic view of Rome, 8½ in. by 49 in., £220.

SILVER. A Charles II plain cylindrical tankard and cover, 6½ in. high, maker's mark S.R., a pellet below, 1675, 24 oz. 15 dwt., brought £185 at Christie's. A two-handled porringer and cover of 1680, maker's mark R.L., a trefoil below, 6 in. high, 15 oz. 19 dwt., made £98; and a Charles II silver-gilt teacup, on a rim foot and engraved with a band of flowers and foliage, 3½ in. diam., 1684, maker's mark probably I.C., 1 oz. 15 dwt., £68. A silver-gilt toilet service in Charles II taste, comprising twelve pieces, with a weight (without brushes) of 190 oz. 15 dwt., sold for £175. An American tea and

coffee service, with fluted bodies and chased with flowers, comprising nine pieces, gross weight 514 oz., £175.

In another sale a George II large dish stand and lamp, by James Shruder, 1739, 71 oz. 2 dwt., made £105; a George II spherical soap box on a circular moulded foot and with a screw-on cover pierced with arabesque scrollwork, engraved with a crest, by Gabriel Sleath, 1730, 8 oz. 17 dwt., £82. A tea and coffee service of 1803, comprising a plain oval teapot, vase-shaped coffee pot, oval sugar basin and cream jug, with gadrooned borders, by T. and D. Leader of Sheffield, gross weight 65 oz. 6 dwt., £195. A George II small plain table bell, with a baluster handle, 3½ in. high, 1746, 4 oz. 1 dwt., made £50. A large circular salver, on four scroll feet, 25½ in. diam., 1830, 205 oz. 7 dwt., described on an inscription as "the largest prize ever run for by a Greyhound," made £100.

A George II square waiter, on four feet and chased with grapes, by Paul de Lamerie, 1737, 12 oz. 18 dwt., brought £95, and a large circular salver on four eagles' wing and claw feet, chased with Chinese figures, 21 in. diam., 161 oz. 6 dwt., £52.

Sotheby's sales included a pair of early George II heavy table candlesticks by Charles Hatfield, 1728, with octagonal baluster stems each mounted with three figures of *putti* supporting the sconces, 58 oz., with detachable nozzled by William Cate, about 1760, 5 oz. 2 dwt., £200. A pair of Queen Anne small table candlesticks by Simon Pantin, 1712, with tapered octagonal stems and moulded bases, 7½ in. high, 29 oz. 9 dwt., £210; and a pair of early George II small table candlesticks with the maker's mark I.H. (or H.I.), 1729, of octagonal section and with moulded bases, 25 oz. 13 dwt., £82. A small pair of William and Mary candlesticks by Anthony Nelme, 1690, with baluster stems, octagonal bases and engraved with the arms of Fitzgerald, 12 oz. 15 dwt., brought £260.

An interesting George III boat-shaped cruet by Hester Bateman, with beaded borders, fitted with a pierced cylindric mustard pot with blue glass liner, vase-shaped caster and two bottles with stoppers, 12½ in. wide, fully marked, 1790, 21 oz. 2 dwt. (excluding glass), made £125.

There were also two bullet-shaped teapots, one by Augustus Courtald of 1730, engraved on the shoulders with a contemporary decoration of winged masks, flowerheads and foliate scrolls and a tapered straight-sided spout, 11 oz. 18 dwt. (all in), £200, and the other of 1775, a miniature Irish pot, the body plain except for armorials, a curved spout and scroll handle, by Matthew West, Dublin, 1775, 4 oz. 14 dwt., £115. This had the arms of Shee.

Another interesting lot were two George III foxhead stirrup cups, believed to be one of only two known pairs, maker's mark I.L., 1773, 9 oz. 4 dwt., one slightly smaller than the other, possibly intended as fox and vixen masks, vigorously modelled, the ears laid back and the teeth bared, £140. A William and Mary tankard with a tapered cylindrical body, cap-shaped cover and scroll thumbpiece, 7 in. high, fully marked, maker's mark I.Y., a horse between, 1692, 24 oz. 14 dwt., £105. A Georgian oblong tea tray had a stirring history, having been presented, according to the inscription, to "Thomas Oliverson, Esq., by the Underwriters on a Policy of Insurance . . . to testify their high and lasting sense of the zeal and ability with which he detected, combated, and finally defeated a most villainous and artfully contrived attempt to rob them of Property to the extent of £5,390. March, 1824." The tray, maker's mark C.F., 1823, 85 oz., sold for £120. It is known that the culprits, who attempted to burn the ship, were brought to justice.

Table silver included two services; a fiddle pattern, engraved with a crest, comprising 195 pieces, English and Scottish Georgian and later dates, 380 oz. (all in), £115; and a service of reeded fiddle pattern, engraved with a crest, comprising 158 pieces, mostly Victorian, 361 oz. 5 dwt., £130.

FURNITURE. Recent furniture sold at Christie's included a set of six Chippendale mahogany chairs, with fluted uprights and waved top rails, pierced and tapering splats and cabriole legs, which sold for 235 gns. A set of four Regency ebonised arm-chairs, with "X"-shaped supports to the rectangular backs and the arm terminations carved and gilt with lions' heads with wavy manes, on curved legs with ormolu claw feet, 145 gns. A Regency mahogany writing-chair with a semi-circular back and ormolu rams' heads, on curved legs with claw feet, made 50 gns. A pair of Adam giltwood torchères, with circular tops, each with three supports surmounted by rams' heads and with hoof feet, 58 in. high, 75 gns. A Regency small mahogany reading-table, 23 in. wide, with a rectangular lifting panel to the top forming a reading-stand and the centre with a two-tier revolving bookstand, on four curved legs, brought 46 gns.

An unusual pair of Sheraton satinwood cabinets, in the Louis XVI style, one fitted as an upright secretaire with a fall-down front, and the other with a panelled door with open shelves below, the tops inset with white marble slabs, 27 in. wide, made 370 gns. A Chippendale mahogany tripod table with the border to the top carved with egg-and-dart moulding, on a fluted column and baluster stem with cabriole legs, 31 in. diam., sold for 95 gns. A smaller Chippendale mahogany tripod table, 17½ in. diam., with a waved border to the circular top, a baluster stem and cabriole legs carved at the knees with *cabochon* and pendant acanthus leaves terminating in foliate club feet, made 80 gns. Six Queen Anne walnut chairs, with cabriole legs and the seats and high rectangular backs covered in patterned pale blue damask, made 75 gns. A George I walnut centre table with a moulded gallery to the rectangular top, containing a long drawer

and with cabriole legs with club feet, 39 in. wide, 55 gns. A small Sheraton mahogany bureau with a sloping front enclosing pigeon-holes, five small drawers and a central cupboard, with four long drawers below, on bracket feet and inlaid with a satinwood band, 22 in. wide, 52 gns.

A reproduction Georgian 3-pedestal mahogany dining-table, with "D"-shaped ends, 11 ft. 6 in. extended, made £58 at Phillips, Son and Neale, a set of ten mahogany dining-chairs with overstuffed seats and square backs, £90, and a set of Chippendale mahogany dining-chairs, comprising six single chairs and two arm-chairs, £158.

Knight, Frank and Rutley sold a Georgian mahogany serpentine chest of four long drawers, 3 ft. 6 in. wide for £86; a walnut pedestal desk of nine drawers and with a leather-lined top, £80; and a mahogany "D"-end dining-table, of Georgian style, with pedestal supports, extending to 11 ft. 5 in., for £87 10s. This firm also auctioned the important contents of the Red House at Beckenham, a report of which will be included in our next issue.

Robinson and Foster offered a set of six Italian carved and gilt chairs, covered in Genoa velvet, for which £110 5s. were bid, an Italian gilt day-bed, *en suite*, £50 8s.; and a pair of Venetian gilt and decorated corner cupboards, 32 in. wide, £162 15s.

Rowland Gorringe of Lewes sold a collection of old English furniture, including a Georgian mahogany tallboy, for £31; a mahogany kneehole writing-table, £30; and some walnut chests of drawers from £20 to £26.

FRENCH FURNITURE. Mr. Davis Somerset sent some French furniture to Christie's. A pair of Louis XV marquetry encoignures, both signed by D. Genty, of serpentine form and each with a door enclosing a shelf, mounted with oval ormolu plaques cast and chased with birds supporting festoons with military trophies, 31 in. wide, 310 gns. A Louis XV satinwood and mahogany upright secretaire, with the usual arrangement—a long drawer in the frieze, a fall-down front enclosing a nest of small drawers and long drawers below, the front inset with Sevres porcelain plaques painted with bouquets of roses tied by blue ribbons, and with ormolu matted borders and chiselled mounts, 32 in. wide, also 310 gns.

In "Other Properties" was a Louis XV kingwood commode signed by J. F. Dubut, M.E. (in two places), with a shaped front and containing three short and two long drawers, with ormolu foliage escutcheons and handles, and corner mounts cast and chased with Medusa masks, surmounted by a Brescia marble slab, 50 in. wide, 180 gns.; a Régence rosewood commode with an illegible signature and the style "M.E.", of serpentine shape and with two long and two short drawers, veneered in panels and with ormolu escutcheons, handles and corner plaques, 57 in. wide, 145 gns. Judging from the recent sales of French early XVIIIth-century furniture, it seems that the value of such pieces is increasing. A few years ago the usual auction value of Régence commodes was about one-third less.

Phillips, Son and Neale sold a Louis XV style poudreuse table of heart-shape, veneered with kingwood and parquetry, by Henri Dassant & Cie., 1891, 20 in. wide, for £110.

PAPERWEIGHTS. Although the value of French paperweights has been steadily increasing since the end of the war, there are few who anticipated that a single example would bring £1,300. This record bid was made at Sotheby's sale of July 1st for an extremely rare weight enclosing a green and yellow salamander curled on a rockwork base. This piece, 4½ in. diameter, seems to be the largest weight of the type so far recorded, and must have been a special order.

The second in importance in this remarkable collection, formed by the late Mrs. Applewhaite-Abbott and sold by order of her daughter, Lady Dugan of Victoria, was a paperweight, probably made at Clichy, of hitherto unrecorded type, with four mushroom-coloured

caterpillars of varying sizes crawling about and eating a dew-bespattered green leaf, 3½ in. diameter. This sold for £1,200.

It has been said that the collector rarely gave as much as £20 for an example, and never exceeded £50. A St. Louis apple-green encased overlay weight with an upstanding group of red, white and blue honey-coloured flowers with green leaves in the centre, and with "windows" showing a fox and hound, 3 in., sold for £900. A Clichy overlay weight, the centre with a brilliantly formed upstanding white basket of canes including a "Clichy" rose, 2½ in., made £400. This can be compared to Fig. III in the E. M. Elville's article, "Glass Paperweights" in APOLLO, May 1948. A St. Louis salamander weight, with the gilt animal curled on the top of the spherical weight, which was decorated with blue loops on an opaque-white ground, 3½ in., made £250. A Baccarat weight with an unusual chequer design of turquoise rods on a laticinio ground, dated 1849, 3½ in., made £240, and a Clichy faceted weight with a dark blue field centred by a crystallo-ceramic portrait inscribed "Ste Palmire," within a finely set wreath of small white florettes divided by Clichy roses, 3½ in., £110.

Two flower weights, one St. Louis, with a lustrous moss-like cushion ground on which lay a pink flower spray with green leaves, 3½ in., and the other a Clichy weight with a bouquet of three flowers tied at the base with a pink ribbon, 3 in., brought £195 and £180 respectively. A St. Louis faceted weight with a garland of flower sprays set in a translucent red cushion ground, 2½ in., made £200, and a St. Louis mushroom weight, inscribed S.L. and dated 1848, with concentric rows of pink, pale green, white, blue and white florettes in a basket of lime-yellow and red, 3 in., sold for £240, and a large St. Louis dahlia weight with vividly coloured bright bluish-mauve petals, 3½ in., £175. A gentian weight, 2½ in., made £115; and an example of the St. Louis millefiori weights, with a silhouette cane of dancing figures, inscribed S.L. and dated 1848, 3 in., £135. A St. Louis carpet-ground weight, with silhouette canes of a dancing horse, camel and dog, with the same initials and date, 2½ in., £245.

Amongst paperweight collectors, who do not believe that top prices have yet been reached, this sale will be historic.

RENAISSANCE JEWELLERY. A collection was dispersed at Sotheby's, including a XVIth-century enamelled-gold jewel, perhaps a cap badge, formed as an eagle with wings displayed and a pearl in its mouth, 2½ in., £190. A XVIth-XVIIth-century pendant jewel, with an oval cameo head of a satyr in dark green agate in a gold openwork mount enamelled in red, suspended from a star-shaped cluster, 6½ in., £115. An Italian XVIth-century pendant figure of a dog, with right forepaw raised, the gold body enamelled white and with a blue collar, pearls suspended from its paws, 2 in., £130. A Spanish XVIth-XVIIth-century pendant eagle with wings displayed, in gold with black scaling, the body set with a large cabochon ruby set with smaller rubies, 3½ in., £170. A fine South German XVIth-XVIIth-century pendant formed as a nef, with a baroque hull richly jewelled and with an animal figurehead, sailors climbing up the rigging and pendant from a half-length figure playing a lute, 3½ in., £500.

Exhibitions of Beauty and History

For those who enjoy fine things in noble and historic settings two exhibitions of supreme importance have been opened this month. One is the magnificent Wellington Museum at Apsley House; the other, the Regency Exhibition at the Royal Pavilion, Brighton. The Regency period dominates both; and, indeed, a number of the fine pieces at Brighton have been loaned by the Duke of Wellington, who has so splendidly given the great house in Piccadilly and its treasures to the nation to be administered by the Victoria and Albert Museum. This is certainly one of London's supreme attractions from whatever standpoint one views it. The house itself, repaired and renovated almost exactly as it was in the days of the Great Duke, is a dream. It demands a visit if only to look, from the windows of the great Waterloo Gallery, at the view of Hyde Park which delighted Wellington so much. The rooms, the decoration, the vast chandeliers, the furniture, the porcelain, plate and silver (much of it, like the Victory Service and the Wellington Shield, world-famous), the sculpture, swords, medals and orders: almost every department of interest offers incredibly fine specimens. The picture collection is not the least of the attractions. If the five works by Velazquez, especially the famous "Water-Seller of Seville," are outstandingly impressive, it is the intimate charm and high quality of the Dutch and Flemish pictures which prove the surprise.

The Pavilion at Brighton is a perfect period piece in more playful mood. Only that period could have produced this unbelievable pastiche of styles and have united them into a synthesis. Here again the work of collection and showmanship has been perfectly done. The resurgence of the Pavilion itself, with its chinoiserie and other Eastern mannerisms jostling the classicism left over from the XVIIIth century and the coming solidity of the XIXth, is itself a triumph. Into these rooms, from a host of sources—public, private and trade—has been collected convincingly right pieces. The great table in the banqueting room is lavishly set with silver-gilt plate and exquisite glass and cutlery. Everything, from the impressive kitchen utensils (which are one of the loans from Apsley House) in the great kitchen to the lustres and candelabras, serve to remind us that there was style in those days—at least for the favoured few who gathered around "Prinny."

H. S.

CURRENT SHOWS AND COMMENTS

(Continued from page 33)

comings there remains a very real achievement, and a courage in working out this tremendous theme. The wash-drawing of "Eve" shows the basis in naturalism from which Miss Pomerance starts and her standing on that plane. The large canvases embodying all the studies section by section are her final test.

One landscape artist who has this month a fascinating one-man show is Denis Peploe at the Hazlitt Gallery. The gallery plans to introduce to London some of the Scottish artists whose strong colour and bold—perhaps overbold—design has established something of a school in Glasgow. Peploe is one of the best of these men. He has recently been working in Cyprus, but I personally enjoy him best when he is interpreting his native Scotland in cool colour and simplified form. I feel that he needs to realise the forms of clouds equally with the more solid things of earth and the shapes of water. But maybe this takes us straight back to Constable from whom he started; and to what better mentor can a landscape artist go?